

राजस्थान पुरातन ग्रन्थमाला

प्रधान सम्पादक — पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

[सम्मान्य सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर]

ग्रन्थाङ्क ३७

महाकविः स्वयम्भू कृत

स्वयम्भूछन्द

प्रकाशक

राजस्थान राज्य संस्थापित

राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

RAJASTHAN ORIENTAL RESEARCH INSTITUTE, JODHPUR

राजस्थान पुरातन ग्रन्थमाला

राजस्थान राज्य द्वारा प्रकाशित

सामान्यतः अखिल भारतीय तथा विशेषतः राजस्थानदेशीय पुरातनकालीन
संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, हिन्दी आदि भाषानिबद्ध
विविध वाङ्मयप्रकाशिनी विशिष्ट ग्रन्थावलि

प्रधान सम्पादक

पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

सम्मान्य सचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर,
ऑनरेरि मेम्बर ऑफ जर्मन ओरिएण्टल सोसाइटी, जर्मनी,
निवृत्त सम्मान्य नियामक (ऑनरेरि डायरेक्टर),
भारतीय विद्याभवन, बम्बई, प्रधान सम्पादक,
सिधी जैन ग्रन्थमाला, इत्यादि

ग्रन्थाङ्क ३७

महाकवि स्वयम्भू कृत

स्वयम्भूच्छन्द

प्रकाशक

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

महाकवि स्वयम्भू कृत

स्वयम्भूच्छन्द

सम्पादक

प्रो. एच. डी. वेलणकर, एम. ए.

सह-सञ्चालक, भारतीय विद्याभवन, बम्बई

प्रकाशनकर्त्ता

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

विक्रमाब्द २०१८
प्रथमावृत्ति १०००

भारतराष्ट्रीय शकाब्द १८८४

ख्रिस्ताब्द १९६२
मूल्य ७.७५

मुद्रक-मौज प्रिंटिंग व्युरो, बम्बई

मुखपृष्ठ आदि के मुद्रक-हरिप्रसाद पारीक, साधना प्रेस, जोधपुर

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★ ★

No 37

SVAYAMBHUCHHANDA

of

Mahakavi Svayambhu

★ ★ ★

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[1962 A D

PREFACE

It is a matter of great pleasure for me that the Rajasthan Puratana Granthamala publishes herewith as its No. 37 Svayambhū's important manual of Prakrit and Apabhraṃśa metres, called *Svayambhūcchandas*. Systematic accounts of Sanskrit and Prakrit-Apabhraṃśa prosodies reached their culmination in Hemacandra's *Chandonuśāsana*. The *Svayambhūcchandas* was one of the basic sources of the latter. Hemacandra's arrangement, classification and illustrations of metres owe much to Svayambhū.

But the importance of the present work is not confined merely to the fact that it was a two hundred and fifty years senior ancestor of the famous *Chandonuśāsana*. The *Svayambhūcchandas* is unique in several other ways too. Firstly, Svayambhū himself was a Kavirāja—a front rank poet with several voluminous epics of acknowledged merit to his credit. The literary worth of one published work of Svayambhū viz, *Paumacariu* (edited by my beloved pupil and learned colleague, Dr. H. C. Bhayani, a profound scholar of Apabhraṃśa and allied literature and published by me in 1953 and 1960 in three volumes in the Singhi Jain Series) is ample enough to establish it as a high water mark of Apabhraṃśa poetry. Svayambhū's account of metres, therefore, bears that stamp of authority of a practising artist, which the work of a mere theoretician would lack. And some of the illustrations in the *Svayambhūcchandas* are in fact taken from the *Paumacariu* (vide Appendix III, pp. 241-242 of the present volume.) Secondly, unlike Hemacandra who has composed his own illustrations, Svayambhū has drawn upon more than eighty earlier (or contemporary) Prakrit and Apabhraṃśa authors to illustrate his metrical definitions. This fact by itself is enough to make the *Svayambhūcchandas* highly authoritative.

Incidentally, however, so many citations of greatly varying form and content from divergent sources give us for the first time (if we exclude the stray lyric anthologies, with their near-worthless ascriptions) names of a host of authors who, over centuries preceding

Svayambhū, were responsible for cultivating an abundant and rich literature in Prakrit and Apabhraṃśa. Though about most of these names we know nothing more, they are strong evidence of a respectable and vigorous literary tradition. This is again more than confirmed by the aesthetic appeal and freshness that invest many of the cited verses. It is again from the *Svayambhūcchandās*, that we get a clearer picture of the form and structure of Sandhibandha and Rāsābandha, the two most characteristic *genres* of Apabhraṃśa literature. Several obscure points too in Hemacandra's work are clarified and some welcome light is shed on the function of several classes of mātrā-metres. Such points of importance of the Svayambhūcchandās can be easily multiplied.

The credit of rescuing so valuable a work from oblivion goes entirely to my learned friend Prof H D Velankar, whose researches in the field of classical Indian metres are too important and well known to need any mention here. His earlier edition of the *Svayambhūcchandās* was based on a single and then only known manuscript from Baroda, which was moreover fragmentary. The printing of the same text revised for the Rajasthan Puratan Granthamala was nearing completion when fortunately, he received quite unexpectedly a palm leaf fragment of another manuscript of the *Svayambhūcchandās* which, along with numerous Buddhist manuscripts was discovered in a Tibetan monastery by the great savant and my friend Pandit Rahula Sankṛityāyana, and which to a large extent supplied the missing portion of the *Svayambhūcchandās*. The find-spot of this new Ms fragment and its Old Bengali script are quite significant for the spread and authority of Svayambhū's work. Though the two fragmentary Mss between themselves cover a major portion of the original text, there still remain several serious lacunas.

Prof Velankar has, as is his wont, spared no pains to increase the usefulness of the edition. The critical introduction, translations and informative and comparative notes, besides several indices and appendices readily reveal his acumen, thoroughness and erudition. Moreover, he has also included in the present edition Rājasekhara's *Chandahsekhara*, an eleventh century Sanskrit version of the *Svayambhūcchandās*, only a fragment of which comprising the fifth

chapter is preserved to us. Someday we may hope to discover the missing portions of the prosodic works of Svayambhū and Rāja-sekhara.

I am very happy to say that we have arranged to bring out further in this series two other equally important works of classical Indian prosody, viz. the *Vṛttajāṭisamuccaya* of Virahāṅka and the *Kavidarpaṇa*, both edited by Prof. Velankar. His co-operation is always readily forthcoming, one happy result of which was his standard and scholarly edition of Hemacandra's *Chandonusāsana* which I was glad to include in the Singhī Jaina Series and publish in 1961.

In conclusion, it is earnestly hoped that for the lovers of Prakrit and Apabhraṁśa literatures, the publication of the present work will serve to enhance the enjoyment, as Svayambhū declares, 'of the charm and elegance' of the polished and sophisticated muse of Svayambhū and his worthy poetic predecessors and successors.

Rajasthan Oriental Research Institute,
Branch : Chittodgaḍh (Rajasthan)
21-2-1963.

—JINA VIJAYA MUNI

The Rajasthan Oriental Research Institute, JODHPUR

AIMS AND OBJECTS

- 1 To explore and bring to light the ancient literature of Rajasthan and adjacent area as available in Samskrit, Prakrit, Apabhramsa, Rajasthani - Gujarati Vraj, Hindi and other regional languages
- 2 To collect, preserve, compile and carry out survey of original source-materials of the ancient History and Culture of Rajasthan i.e. Architecture, Paintings, Arts, Inscriptions, Copper plates, Coins, Documents etc
- 3 To collect old manuscripts and to prepare their pen-copies, microfilmed and photostat copies and sound records etc
- 4 To organise a well equipped reference library of books useful and indispensable for research work in the field of Indology
- 5 To investigate, record, interpret and present clearly
 - (i) the varied folk-literature throwing light on public-life in Rajasthan
 - (ii) devotional and canonical literature embodied in the lyrics of various religious sects
 - (iii) all sorts of material related to the social, cultural, religious customs and secular practices

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ABBREVIATIONS

- Chandahkosa* of Ratnasekhara, as published as Appendix II in the edition of the *Kavidarpaṇa* mentioned under Kd below
- Hemacandra's *Chandonusāsana* as published in the *Jayadāman* pp 94-113, mentioned below
- Hemacandra's *Prākṛit Chandonusāsana*, 1 e, chs IV to VII of the work mentioned under H above, edited with *Ślopañña Tikā* and *Tippaṇa* at Journal BBRAS, 1943 and 1944
- aman* A Collection of four ancient texts on Sanskrit Prosody, namely, *Jayadevacchandasa* of Jayadeva, *Chandonusāsana* of Jayakīrti, *Vṛttaratnākara* of Kedāra and *Chandonusāsana* of Hemacandra, published by the Haritosa Samiti (c/o the Sanskrit Department, Wilson College, Bombay 7), Bombay 1949
- Jayadevacchandasa* as published in the *Jayadāman*, pp 1-40, see above under *Jayadāman*
- Jayakīrti's *Chandonusāsana*, as published in the *Jayadāman*, pp 41-70, see above
- Janāśrayī *Chandovicīti* as published by the Curator, University mss Library, Trivandrum, 1949
- Kavidarpaṇa*, with a commentary, as published in the *Rajasthan Puratana Granthamala*, with an introduction, notes etc by H D Velankar Jaipur, 1962
- Nanditādhyā's *Gāthālakṣaṇa*, published as Appendix I in the edition of the *Kavidarpaṇa* mentioned above under Kd
- Pīṅgala's *Chandassūtra*, published by the Nūnaya Sagar Press, Bombay, 1938 (3rd ed)
- Rājasekhara's *Chandahsekhaṇa*, published on pp 129-139 in the present edition of the *Svayambhūcchandasa*
- Paumacārii* of Svayambhū edited with introduction, notes etc by Dr H C Bhayani in the *Singhi Jain Granthamala*, Bombay, 1953
- Svayambhucchandasa* chs 1 to 8 as published in the present edition or SbPb *Svayambhūcchandasa* *Pūrvabhāga* as published on pp 103 to 127 in the present edition
- Vṛttajatisamuccaya* of Virahāṅka, with the commentary of Gopala edited with Introduction Notes etc, by H D Velankar and published by the Rajasthan Puratattva Mandi, Jaipur, 1962
- Vṛttaratnākara* of Kedāra, as published in the *Jayadāman*, pp 71-93 mentioned above

INTRODUCTION

INTRODUCTION

1. In 1935 I had published the then available portion of the *Svayambhūchandas* from a paper ms. from the Oriental Institute of Baroda, in the Journal of the Bombay Asiatic Society. I am now re-editing the same along with portions of the earlier part of the work which were supplied by a palm-leaf ms., so kindly given me by Pandit Rahula Sankrtyayana, who secured it from one of the monasteries in Tibet. I got this second ms. at almost the last stage of printing the text and so I had to print it at the end, on pp. 103-127. I have, however, compared this new ms. with the old one and on page 127 I have recorded the variant readings from it in the portions of Sb. chs. 1-4 and 8 which alone are available in it. In giving the Notes, however, I have begun with the earlier portion of the work which was missing in the Baroda ms. Even though this new ms. is only a fragment, it is yet possible to get a proper outline of the nature and extent of the work as a whole with its help. This ms. also contains the concluding part of the work, which is not found in the Baroda ms. and I have incorporated it in the printed text as I got it in time for the press.

2. After the first publication of the *Svayambhūchandas*, Pandit Nathuram Premi, a reputed Jain scholar, published his work on the History of Jainism and its literature in Hindi, in 1942. This book of his contains learned articles on several Jain authors who wrote in Sanskrit, Prākṛit or Apabhraṁśa languages. Among these there is one on Mahākavi Svayambhū (pp. 370-387). Here Premi has proved that the author of the *Svayambhūchandas* had also composed two other works both in Apabhraṁśa, one called *Paumacariu* on the story of the Jain Rāmāyana and the other called *Ritṭhanemīcariu* on that of the Jain Harivaṁśa. The latter is more generally known as *Harivaṁśa Purāna*. There is also a third work called *Pañcamīcariu* which too is ascribed to Svayambhū by his son Tribhuvana ; but its mss. are not yet available. Of these three works of Svayambhū, one, namely, *Paumacariu*, is now carefully and critically edited by Dr. H. C. Bhayani, my colleague at the Bharatiya Vidya Bhavan, and published in the Singhi Jain Granthamala, Bombay, 1953. In the Introduction to this edition Dr. Bhayani has very thoroughly examined the question of the date and authorship of Svayambhū on the basis of all the available material at that time. I am particularly happy to say that his brilliant guess¹ about the contents of the earlier part of the *Svayambhū-*

1. Compare P. C. Introduction, pp 20-27, p. 27 in particular.

andas which was missing in the Baroda mss has proved to be correct
the discovery of the palm leaf mss of that work mentioned above

3 As shown by Premi² and Bhavani³ Svayambhū is respectfully
mentioned by Puspadanta in his Mahāpurāṇa and so must have lived
before the latter half of the 10th century A.D. He probably belonged to
the same part of the country in which Puspadanta lived. Bhavani also
maintains⁴ that Dhanapāla, author of the *Bhavisayatta-Kahā*, has probably
been influenced by Svayambhū's *Paumacariu*. Rājasekhara's *Chandaśhe-
hara*, of which only the 5th chapter is at present available,⁵ also appears
in many parts to be a close Sanskrit rendering of the corresponding
portions from the *Svayambhūchandas*. Similarly, many of Hemacandra's
illustrations of the Sanskrit metres given in his *Chandonusāsana* appear to
be closely modelled⁶ on those of Svayambhū, who has given them in
Prākṛit

4 The present edition is mainly based upon the paper ms. in the
Oriental Institute, Baroda. This ms. is incomplete towards the beginning
and consists of fol. 23-63 only. It is dated Samvat 1927 Asvin Śuddha
Pañcamī, Thursday and was copied by one Krishna Deva at Ramnagar.
Fol. 33b is blank, but no matter is dropped. The handwriting is clear and
in Devanāgarī characters. It is generally correctly copied out and con-
tains brief explanations in Sanskrit, or more usually only a Sanskrit ren-
dering of a few words written either in the margin or just above the word
which is sought to be explained. I have given all these in the footnotes
under the text. It would appear that the present ms. is only a copy of
another, which was used by a careful student or reader, who had added
these brief Sanskrit Tippanis. The copyist is generally careful in repro-
ducing but his oversight and ignorance are sometimes disclosed and show
that he did not always understand the meaning of what he copied. He
always writes both *ba* and *va* as *va*, whether as a single letter or in a
conjunct and employs the Vargānunāsika almost always in the case of *ṇ*
and *n*, sometimes in that of *ṇ*, but rarely if at all in the case of *ṇ* and *m*.
A more characteristic feature of his writing, however, is a recurring ex-
change of the letters *ra* and *va*, sometimes *pa* is read for *e* and vice versa.
I have corrected these mistakes where they were obvious and have regu-
larly employed an Anusvāra for all the Varga-Anunāsikas. Omissions of

2 *Jama Sahitya aur Itihāsa* (in Hindi) pp. 386-387

3 P. C. Introduction pp. 7-9, 31-36

4 P. C. Introduction pp. 36-37

5 It was first published in *Journal BBRAS* 1946 and is again published in the
present edition of the *Svayambhūchandas* on pp. 129-139

6 See P. C. Introduction pp. 37-41

letters are corrected by writing them immediately above the line or in the margin, by our scribe. In the Apabhramśa section, letters which are intended to be pronounced short for metre are sometimes shown by an Ardhaçandra mark above them by him and this is true also of the nasalised *i* or *hi* in the Prākṛit section, though such short letters are hardly used in the definitions and illustrations of the Varna Vṛttas

5. The second ms. or rather the fragment of it, mentioned above, is written in old Bengali characters on small palm leaves, which appear to have been numbered, but it is difficult to decipher them. Its size is $9\frac{1}{2} \times 2$ inches ; it has 16 folios in all. It is without a beginning, but has the concluding portion of the work which ends on the last but one folio and neither of these is numbered. This obviously last folio contains some other matter, not connected with prosody, only on the obverse side, the reverse side being blank. There are on an average 6 lines in a page and each line contains about 45 letters. Fortunately in the first 12 folios we have portions of the earlier part of the work which is wanting in the Baroda ms. and these are sufficient to give us a rough idea of the complete picture of the *Svayambhūchandās* as regards its contents. It thus seems to contain 13 chapters in all, of which the first eight are devoted to the Prākṛit metres and the last five to the Apabhramśa metres. These chapters which are marked by a recurring stanza⁷ occurring at the end, have been generally given different titles signifying their contents. The author, however, nowhere mentions the number of a particular chapter or their total number in his work; this has to be guessed from the recurring stanza that refers to the subject matter discussed in the stanzas preceding it. This recurring stanza briefly describes the work as 'one which has five Amśas (namely, those that contain 2, 3, 4, 5 and 6 Mātrās in them) as its essential feature, which contains ample matter, and which is clear (for comprehension) owing to the definition as well as the illustration being given together in the same stanza or line'.

6. Svayambhū does not give any technical names to the five Amśas like Virāhāṅka, but alludes to them by such terms as *da* or *daāra* for a Dvimātra, *ta*, *taāra*, *taṁsa* or *tagaṇa* for a Trimātra, *ca*, *caāra*, *caṁsa* or *cagana* for a Caturmātra, *pa*, *paāra*, *paṁsa* or *pagana* for a Pañcamātra and *cha*, *chaāra*, *chaṁsa* or *chagana* for a Ṣaṣṭmātra. At *SbP.* 1. 2 Svayambhū has primarily prescribed the first letters of the words (in Prākṛit) for the five Mātrā Gaṇas, namely, the Dukala, Tikala, Cakala, Pañcakala and Chakkala, thus *da*, *ta*, *ca*, *pa* and *cha* respectively (the first two for

७ पंचंसारहूए बहुलथे लक्खलक्खणविसुद्धे । एत्थ सअंभुच्छंदे....

for sake of uniformity, in place of *du* and *ti*), as the names or symbols expressing them while defining the constitution of the metres with the help of the affixes *kāra*, *amsa* or *gana* to them as seen above Hemacandra closely followed Svayambhū in this respect, but has *sa* in place of *cha* to represent a Sanmātra in view of the Sanskrit name of that Gana name—Sanmātra. Kavidarpaṇa employs the first letters of the five Vargas in the Sanskrit Alphabet, thus *ka*, *ca*, *ta*, *pa*, and *va* respectively for a Dvī-mātra, a Trīmātra, a Caturmātra, a Pañcamātra and a Sanmātra. This causes a good deal of confusion, since his *ta* and *pa* are respectively Pañcamātra and Sanmātra instead of the Trīmātra and the Pañcamātra as understood by both Svayambhū and Hemacandra. In the case of the Varnavrttas and also in that of some of the Mātrā Vrttas where the position of short or a long letter is fixed, Svayambhū qualifies these terms by additions which indicate the position of these letters whether at the beginning, middle or end of that Gana, meaning at the same time that all the remaining letters of that Gana are of the opposite kind. Thus the words *ādi*, *puṣṭa*, *muha* or *purā* are used to signify the 'beginning', *urā*, *maṅga*, *maṅga* and *jathara* are for the 'middle' and *anta*, *para*, *virama*, *asana* *nihana* or *uttara* etc. for the 'end' of a Gana. When all the letters of a Gana are of the same kind, this is indicated by words like *savva*, *la* *anga*, *asesa*, etc., prefixed to the symbol *la* or *ga* as the case may be. In Sanskrit again, i.e., the short and the long are respectively called *laghu* and *guru*, or *ṛju*—*avakra* and *vakra*, *ūrdhva* and *dirgha*, *lakāra* and *gakāra* etc. Of these, *ṛju*, *avakra* and *ūrdhva* refer to a short vertical line which is prescribed as a symbol of a short letter, while *vakra* refers to a short vertical line curved at both ends (resembling S) which stands for a long letter. These symbols are as old as Virahāṅka's *Vṛttajātisamuccaya*⁸ and the *Janāśrayi*.

7 The contents of the 13 chapters are suggested by their titles given in the recurring stanza as said above. Chapter 1 is very likely called Skandhaka-jāti as suggested by SbP 2.4a and 6.1a, even though we do not have the recurring stanza in the palm ms. Svayambhū defines in this chapter and also illustrates by the same stanza, the Gāthā with its three kinds, the Gīti, Upagīti, and the Udgīti. The Skandhaka and other metres derived by the addition of the pairs of Caturmātras to the first line of the Gāthā. Svayambhū, however, essentially differs from his predecessors

⁸ See I. 14 and Jns I. 16. 17 also compare Jd 13.4 Jk 13, H 14-5, Vr 19 and Ad 14 with the note on the last passage.

like Virahāṅka and successors like Hemacandra in his treatment of these metres; he takes the Skandhaka as the basic metre and derives the Gāthā from it, while all others including Piṅgala consider Gāthā as the basic metre and the others as derived from it. Perhaps Svayambhū does this for the sake of convenience of his definitions; but it is also very likely that his treatment is historically more correct, since metres like the Gāthā which are obtained as a result of a fusion of two different metrical units must naturally be considered as later than metres like the Skandhaka, whose halves are equal and similar to each other. Svayambhū thus defines a Skandhaka as a metre which has two equal and similar halves, each containing 8 Caturmātras; from this he derives the Gīti whose halves contain 7 and a half Caturmātras each. This Gīti again, is changed to Upagīti when the 6th Caturmātra in each half is reduced to a single short letter, i.e., when each half contains only 27 Mātrās made up with 5 Caturmātras, a short letter, and 1 and a half Caturmātra more coming at the end of all. Svayambhū has thus established two different kinds of metrical units or halves, one containing 30 Mātrās and the other containing 27. By a fusion of these two we get two more varieties, viz., Gāthā which has 30 Mātrās in its first and 27 in its second half, and the Udgīti which has 27 in the first and 30 in the second half. It is I think correct to explain the origin of the Gāthā in this manner; in the beginning the Gāthā must have been considered as a metre of two Pādas only. It must have been rather late in its development that it came to be regarded as a Catuspadī, very probably owing to the Yati after the third Caturmātra in both the halves, which made their portions preceding the Yati look like equal Pādas. The unusualness of the so called fourth Pāda, when the Gāthā is considered as a Catuspadī becomes very striking owing to its new rhythm which is absent in its counterpart in the first half. But still the question of the origin of this new type of rhythm remains unanswered⁹ and I shall briefly try to tackle it in the next paragraph.

8. The Prākṛit Gāthā and its Sanskrit representative Āryā are admittedly pure Mātrā Vṛttas very largely employed for narrative poetry or even for the purposes of composing memorial stanzas on different scientific subjects owing to the great ease in handling them. They resemble the Saṁskṛit Anuṣṭubh Śloka very closely in both these respects. Svayambhū treats of this Śloka at Sb. 3.8-9, mentioning a few varieties of it. There he lays down three different principles of division as follows: If the 2nd part of a line consisting of 4 letters has 1 short letter followed

9. See *Apabhraṁśa Metres II*, para 44.

by 3 long ones it is called Vaktra, if it has alternating short and long letters it is Suvaktra and finally if it has 3 short letters followed by 1 long it is Capalā. Among the different combinations of these three elements, i.e., Vaktra, Suvaktra and Capalā, and the metres resulting from them there is one where the odd Pādas have the Capalā and the even ones have the Vaktra element in them. This is called Capalā-Pathyā by Svayambhū, its odd Pādas have generally 12 Mātrās in them, while the even ones have 15 if all the first 4 letters are long as they are in Svayambhū's illustration. But at any rate, the rhythm of the latter part of these even Pādas, viz., the Vaktra rhythm, is exactly similar to the rhythm of the concluding part of the second half of the Gāthā and it is very likely that the idea of the substitution of a single short letter in place of a Caturmātra at the 6th place may have originated from the 5th short letter in this Vaktra rhythm of the Śloka

9 At the beginning of the first chapter (SbP 1) Svayambhū has explained the nature of short and long Aksaras in the Prākṛits, showing how e and o as also the letter *hm* at the end of a word, and short letters which precede a conjunct containing either *h* or *r* or both are all to be considered as short so far as the Prākṛit prosody is concerned. This stanza itself is missing in the ms., but the illustrations are available, for which see notes. The whole of the first chapter is taken up by the definitions and illustrations of the Skandhaka, Gīti, Gāthā and the derivative metres obtained from these. The second chapter (SbP 2), which is called Galitakajāti, defines and illustrates the basic Galitaka and the metres derived from it, of these the ms. contains only the Mugdha and the Ugra Galitakas. But evidently Svayambhū has defined and illustrated only a few of these Galitakas, whereas Hemacandra has defined not less than 24 of them at HP 4 17-40. The third chapter (SbP 3) called Khaṇḍjakajāti defines and illustrates several Khaṇḍjakas like a Khanda, Dvīpadī, Adhikāksarā, Narkutaka and others as is clear from the illustrations of metres derived from these given by Svayambhū and preserved in the available portion of our ms. Though a large portion of this chapter is missing, yet its beginning and end are available, where the definition of Khaṇḍjaka and the name of the chapter are respectively given. Hemacandra at HP 4 41-75 seems to have closely followed Svayambhū in his treatment of the Khaṇḍjakas. It is, however, significant that Svayambhū has dropped the Madanāvatāra and its five kinds from the Khaṇḍjakas but has defined only the Madanāvatāra at Sb 82 among the 'rest' of the Apabhramsa metres. Ratnasekhara at Ck 32 agrees with Svayambhū in considering

Madanāvatara as an Apabhramśa metre ; but Hemacandra and the author of the Kavidarpaṇa both regard it and the metres derived from it as Prākṛit metres. The conclusion of the fourth chapter (*SbP.* 4) is missing, but its title seems to be Śīrṣakajāti and the available portion of the ms. contains a few Śīrṣakas, starting with the Dvipadī-khaṇḍa, which is illustrated from Śrīharṣa's *Ratnāvalī Naṭikā* and also by another composition of one Abhimānachinha. This is followed by the Dvibhaṅgikā which is said to consist of a Dvipadī and a Gītikā¹⁰. This arrangement is closely followed by Hemacandra at *HPk.* 4.76-79 and there is reason to believe that Svayambhū must have defined and illustrated even other kinds of Dvibhaṅgīs, and perhaps even the Tribhaṅgīs, all of which pass under the general name of Śīrṣakas. A folio of our ms. contains also a portion of the Sama-śīrṣaka and Viṣama-śīrṣaka which are the concluding metres discussed by Hemacandra in the 4th chapter of his *Chandonuśāsana*.

10. The next, i.e., the fifth, chapter of the Pūrvabhāga is called Māgadhajāti ; its commencement is missing, but its conclusion is available in the ms. Even here Svayambhū takes the Prākṛit Pādākulaka as the basic metre and has defined and illustrated it before the Mātrāsamaka and allied metres. Svayambhū treats the Apabhramśa Pādākulaka, along with the Saṁkulaka and the Paddhatikā, under the Apabhramśa metres at *Sb.* 6. 129. In this chapter he seems to have defined only the Pādākulaka employed in the Sanskrit and the Prākṛit languages. As a matter of fact these six metres of which Mātrāsamaka and Pādākulaka are representative, are generally considered as a separate group of Sanskrit Mātrā Vṛttas¹¹ by Piṅgala and Jayadeva, whom later writers like Hemacandra and Kedāra have followed, though Virahāṅka has completely neglected them. It is again noteworthy that all these six metres are regarded as those that belong to the Māgadhajāti, and it is evident that Svayambhū started his treatment of these metres with the Māgadhiḱā, deriving the Vaitāliya group from it. See the introductory note to this chapter on page 169 below. This is against the plan of Hemacandra and other earlier writers who consider the Vaitāliya to be the chief metre of this group and Māgadhiḱā to be only a derivative of it.

11. This chapter is then followed by another, i.e., the sixth, which treats of the Sanskrit Varṇa Vṛttas belonging to the 26 Jātis, beginning

10. This Gītikā, slightly different from the Gīti, agrees with that of *Vjs.*, 2.2-3 ; see note on this last passage.

11. See *Jayadāman*, Introduction, para 22; also cf. *P.* 4.42-47; *Jd.* 4.24-29; *H.* 3.65-70; *Vr.* 2.32-37.

with the Ukta and ending with the Utkṛti, together with the Dandakas and the Śeṣajāti Vṛttas. The available portion of the ms runs upto Śālīnī which belongs to the Tristubh Jāti and whose Pādas contain 11 letters each and the Baroda ms commences from the Rucirā of the Atijagatī Jāti whose Pādas contain 13 letters each among the 26 broad Jātis of the Varna Vṛttas. Thus the gap in this chapter, which is called Uktādividhi, is not very large and only a few metres of the Tristubh and the Atijagatī Jātis, together with all of those that belong to the Jagatī Jāti are missing.

12 There are some points which deserve to be noted in the treatment of the Varna Vṛttas in this chapter by Svayambhū. *Firstly*, Svayambhū does not employ the Varna Ganas in the definitions of these metres, but always uses the five Mātrā Ganas, the five Amsas as he calls them. We are naturally reminded of Virahāṅka, who does not employ any Varna Ganas for his definitions, but mentions in detail the order in which short and long letters ought to follow, using now and then the Caturmātra and the Pañcamātra Ganas which he has enunciated and named at the commencement of his work. Bharata in his Nāṭyasāstra follows the same method, but avoids the mention of any Ganas of any kind whatsoever. Both Bharata and Virahāṅka followed this rather crude method as they aimed at giving their definitions through the medium of a whole stanza, instead of a single line or a Sūtra. Bharata used one stanza in the Anustubh metre, while Virahāṅka employed a whole stanza in the same metre which is being defined in the stanza. The practice of defining a metre in a single line or Pāda of that same metre is comparatively of a late origin and the first author who is at present known to have employed it is Jayadeva, the author of the *Jayadevachandas*. *Secondly*, in many cases, Svayambhū indicates in his definitions how by the addition or removal of a letter or a Gana from one metre, another is produced. This is very interesting and important for the study of the growth of different Varna Vṛttas from one another. I have shown elsewhere¹², how certain groups of letters containing a particular type of Varna Sangita came to be popular in course of time and therefore more widely employed than the others. I have stated there that very often two or more of these groups, which by the way I have called the Ghatakas came to be joined together for the production of a new metre. This contention is strongly supported by the manner in which Svayambhū defines some of his metres¹³ like Citrā (v 19), Citralekhā (v 36),

¹² See my article on the Vṛtta Ghatakas at *Journal BBRAS* 1951, p. 150 ff.

¹³ The references that follow are to the stanzas in Sb ch 1 for further elaboration of this point see below paras 24 and 25.

Bhramarapada (v. 38), Lalita (v. 41), Harṇīpada (v. 42), Kesara (v. 44), Candrabimba (v. 49), Chāyā (v. 51), Makarandikā (v. 52), Lalitā (v. 60), Mattākrīdā (v. 61) and Krauñcapadā (v. 63). *Thirdly*, Svayambhū does not mention a Yati in the middle of a line of the Varṇa Vṛttas and to justify this he states in v. 71, that Jayadeva and Piṅgala alone admit a Yati in the case of the Sanskrit Varṇa Vṛttas, while Bharata, Māṇḍavya, Kāśyapa and Saitava do not admit of it. No Yati is generally admitted in the Prākṛit and the Apabhraṁśa metres, which are mostly Mātrā and Tāla Vṛttas, except in the longer Dvipadīs and the lone Rāsaka at Sb. 8.25. But even here the Yati tends to be a longer pause which occurs at the end of a Pāda (Pādānta Yati), rather than a shorter one occurring in the middle of a line. It is as a matter of fact owing to these Yatis in the lines of the longer Dvipadīs that these latter were turned into Catuspadīs or Ṣatpadīs, merely when a rhyme was introduced at the place of the Yati or Yatis, or even without such a rhyme at times. Svayambhū simply extends this principle of no Yati to the Varṇa Vṛttas. *Fourthly*, Svayambhū quotes his illustrations from a large number of authors who appear to have been genuine Prakrit poets making use of these Varṇa Vṛttas and writing their stray lyrics of love or devotion in them. In this section on the Varṇa Vṛttas including the Daṇḍakas, Svayambhū quotes from about 30 poets, taking usually only one or two stanzas from each. There are, however, three among them from whose compositions more than 10 stanzas each are reproduced; these three are Aṅgāragaṇa (13), Śuddhasvabhāva (19) and Śuddhaśīla (16). We shall discuss the nature of their compositions in a later paragraph¹⁴ below. For the present it is enough to say that these stanzas do not leave an impression that they formed part of a single poem, composed on a particular topic. *Fifthly*, among the 60 and odd metres excluding the Daṇḍakas which are found in this chapter, at least 16 are such as are peculiar to Svayambhū, but later mentioned only by Hemacandra, thus showing that they were known only to the Jain tradition. *Sixthly*, Svayambhū mentions 11 special Daṇḍakas which he calls by the name Mālā and which contain an indefinite number of Mātrika Gaṇas of the same kind used at will, provided always that the same number is employed in all the four Pādas. Four of these 11 Mālā Daṇḍakas start with an initial group of 5 or 6 short letters, which are then followed, any number of times, by the same particular kind of Pañcamātra Gaṇa, throughout the Pāda. Two are made of the same kind of Caturmātra Gaṇa, repeated any number of

14. See paras 21 and 22 below.

times, throughout the Pāda. Three more have their Pādas constituted with any number of the same kind of a Pañcamātra Gana in a Pāda. These last five are without any initial short letters preceding the Caturmātra or the Pañcamātra Ganas. Lastly, two more are made up with the two kinds of a Trumātra, one having the short letter first and the other having the long letter first, occurring uniformly throughout the Pāda¹⁵.

13 The next chapter which I have marked as the second of the *Svayambhūchandas*, i.e., of the Uttara Bhāga of the work, is called *Ardhasamam*. It treats of 14 *Ardhasama Varna Vrttas*, whose equal and similar halves are made up of unequal and dissimilar lines. Both here and in the next chapter *Svayambhū* employs only the five Mātrā Ganas for defining these *Varna Vrttas* of the *Ardhasama* and the *Visama* types, as he does in the case of the *Sama Varna Vrttas*. Of the 14 *Ardhasamas* all are known to *Pingala*, except the *Satpadāvali*, which is mentioned only by *Hemacandra* besides our author. It is really an inverted *Yavamatī*. The title of the next chapter, i.e., the third of the *Uttarabhāga* (the 7th of the work as a whole), should have been *Visamam*, but this is not mentioned in the concluding stanza of that chapter. This stanza refers to the conclusion of the *Prākṛtasāra*, i.e., the essential metres of the *Prākṛit* language, as against the metres of the *Apabhramsa* language which are dealt with in the following chapters of the work. This means that all the previous chapters of the work comprise the first part of the work dealing with the *Prākṛit* metres, while the last five chapters form its second treating of the *Apabhramsa* metres. It is characteristic of *Svayambhū* that he does not take any notice of the fact that the *Varna Vrttas* are properly the *Sanskrit* metres derived from their *Vedic*¹⁶ ancestors. He claims them all for *Prākṛit* poetry, he, however, gives *Sanskrit* illustrations for *Prākṛit* metres at least in two places (i.e., Sb 551 and 820.2). His terms for a metre are *Jāti* for a class and *Rūpaka* for an individual, *Chandas* being reserved to convey the *Chandas Śāstra* or *Prosody* as well as an individual metre. He does not use even the terms *Varna Vrtta* and *Mātrā Vrtta* and this is quite in keeping with his employing only the *Mātrā Ganas* in his definitions of even these metres which are generally known as the *Varna Vrttas*.

14 Among the *Visama Vrttas* *Svayambhū* defines all the four¹⁷ groups mentioned by *Pingala* in his *Chandas Sūtra* 51-30 and followed

¹⁵ For the different kinds of the *Dandakas* see *Jayadāman*, pp. 147-148.

¹⁶ See *Jayadāman* Introduction paras 7-9.

¹⁷ See *Jayadāman* Introduction, paras 12-15.

by his successors in the field of the Varna Vṛttas. He, however, differs from them in some details. Thus he seems to make a distinction between Śuddhavirāḍikā and Āvṛṣabha (Sb. 3.6.1 and 2). He regards Śloka as the basic metre from which he derives Vaktra, Suvaktra, Pathyā, Pathyāvakra and Capalāpathyā (vv. 8-9) and considers Vipulā has having only 4 varieties¹⁸ instead of the eight of Piṅgala (v. 10).

15. As said above, Svayambhū defines the Apabhramśa metres in the last five chapters of his work. He broadly divides them into Ṣaṭpadīs, Catuṣpadīs and Dvipadīs; of these the Ṣaṭpadīs are all of them used as Dhruvakas and are subdivided into three classes, viz., Ṣaṭpada Jāti, Upajāti and Avajāti, according as they contain seven, eight and nine Mātrās respectively, in all their Pādas, except the 3rd and 6th which may have from 10 to 17 in them. The Catuṣpadīs are of three kinds, namely, Sarvasamā, Ardhasamā and Antarasamā Catuṣpadīs. All these three kinds are called Dhruvakas when they are longer ones, i.e., when they contain not less than 10 and not more than 17 Mātrās in any of their four Pādas (vv. 60, 122-130). Shorter Catuṣpadīs having less than 10 Mātrās in any of their Pādas are called Vastukas as said in vv. 59-60. Thus out of the 110 Antarasamā Catuṣpadīs 54 are Vastukas and 56 are Dhruvakas (v. 120). This same distinction has to be understood in the case of the Ardhasamā Catuṣpadīs and the Dvipadīs, so that the Dvipadīs having not less than 28 Mātrās in each of their halves are called Dhruvakas or Duvaas while the shorter ones are known as mere Dvipadīs (Sb. 7.1). Any Dvipadī which has more than 40 Mātrās in each of its halves is called Mālā Dhruvaka (Sb. 6.172). It would appear that Svayambhū intended to define and illustrate the three kinds of the Dhruvakas in chs. 5 and 6, as can be seen from the introductory stanza in chapter 5 of the Uttarabhāga, namely, the Ṣaṭpadī, the Catuṣpadī and the Dvipadī Dhruvakas only; but before defining the Antarasamā Catuṣpadī Dhruvakas in vv. 61-120 and Sarvasamā Catuṣpadī Dhruvakas in vv. 123-130 of the 6th chapter of the Uttarabhāga, he defines and illustrates incidentally also the Antarasamā Catuṣpadī Vastukas (the definition of which is suggested in v. 59) in vv. 2-59 of the same chapter for the sake of completeness in respect of the Antarasamā Catuṣpadī. That Svayambhū had chiefly the Dhruvakas of the Catuṣpadī and the Dvipadī type in his mind in this chapter is also clear from his definition of a Dhruvaka Catuṣpadī in v. 60, his mention of an Ardhasamā Dhruvaka in v. 122, i.e., at the end of the Ardhasamā Catuṣpadī section and before beginning the few

18. See note on Kd. 4.121 (on pp. 150-151).

Sarvasamā Catuspadī, his repetition of the word Dhruvaka in connection with the last but one Sarvasamā Catuspadī, namely, the Paddhatikā, as well as the last of the longer Dvīpadī, viz, the Mālā (cf also the names Tārādhruvaka and Pavanadhruvaka in v 155), all go to show the signification of the word Dhruvaka as intended by Svayambhū. It is also significant that the Sarvasamā Catuspadī which Svayambhū defines in this chapter, i.e., the 6th, begin with the Śasivadanā which contains 10 Mātrās in each Pāda and this accords well with the definition of a Catuspadī Dhruvaka given in v 60. He does not define any Sarvasamā Catuspadī which are shorter than this in this chapter, the only one Catuspadī which contains 9 Mātrās in a Pāda and is called Dhruvaka itself, being relegated to the last chapter (Sb 83) of the work. It also deserves to be noted that the Dvīpadī Dhruvakas, i.e., the longer Dvīpadī defined in ch 6, which are prescribed for certain occasions and purposes at Sb 71 are called Duvaas (cf Sb 51d, 6131c), as against the Duvaīs defined in ch 7, vv 1-2. From Sb 72 again, it would seem that shorter Dvīpadī having from 4 to 30 Mātrās in each of their halves, were known as Duvaīs (mark how two of them nos 5 and 6, retain the name Dvīpadī with a prefix), the exception being the five which are defined at Sb 6 132-136, like the exception of the Sarvasamā Catuspadī in the case of the Dhruvaka at Sb 83.

16 This distinction between a Dhruvaka and a Vastuka is peculiar to Svayambhū. According to Virahāṅka (Vjs 21ab), Vastuka seems to be another name of a Dvīpadī of four Pādas¹⁰ of any length. Virahāṅka's commentator also means the same thing, when he introduces the third Niyama with the remark *idānim dvīpadīvastukānām sodāharanam lakṣanam yathopadesam ucyate*. On the other hand, Hemacandra says (HPk 61-2) that a Dhruvā is a name given to a metre because it stands invariably (*dhrūvam*) at the beginning of a Sandhi or at the end of a Kadavaka and is extended to any Satpadī, Catuspadī or Dvīpadī, which is so employed. He seems to be inclined to extend this name even to shorter Catuspadī whose Pādas contain 7 to 9 Mātrās in them, as his remarks on HPk 63 show *satpadī-catuspadī-dhruvayosca saptakalādyah saptadasakalāntāḥ pādā bhavanti*. Similarly at HPk 618, he uses the word Vastuka as a synonym for a Catuspadī and in the commentary on this Sūtra he actually says so in so many words *vastukam itī catuspadyā eva namāntaram*. This is definitely against Svayambhū's words and directions at Sb 559-60, 120 and 71-2 as shown above. Rājasekhara,

¹⁰ See Vjs Introduction, para 5 for the name Dvīpadī given to a metre of four lines

however, very closely follows Svayambhū in mentioning this distinction. Thus he calls the 24 kinds of the Ṣaṭpadī as the 24 kinds of the Dhruvā (R. 32). Similarly, at the end of the first 54 Antarasamās he remarks at R. 95 *evam catuḥ pañcāśad vastukānyāhuḥ* : 'These they say are the 54 Vastukas'. In R. 159 he calls the two varieties of an Antarasamā, which have 16 and 17 Mātrās in each of their Pādas by the name Dhruvā. Finally at the end of the longer Dvipadīs he remarks (after v. 224) *dvipadī-dhruvāṇām ṣaṣṭiḥ*.

17. But before defining the Dhruvakas which constitute an important and preḥominant feature of Apabhramśa poetry (and incidentally also the Vastukas) in chs. 5-7 of the Uttarārdha of his work, Svayambhū takes up in the fourth chapter of the Uttarārdha the most important among the metres of the Apabhramś language and defines them, and before doing so he mentions a few phonetic peculiarities of the language observed in poetic compositions. Thus he prescribes that if and when necessary nasalised *i*, *u*, *hi*, *ha* and *hu*, the last three affixes being peculiar to the Apabhramśa language, may be pronounced short, though usually they should be long. Similarly *e* and *o*, whether single or coupled with a consonant, whether at the end of a word or at any other position of it, may be pronounced short or long as intended by the poet, i.e., as needed by the metre. We may here take note of another metrical rule of the same kind, but stated at the beginning of the next chapter. It prescribes that the final letter in a line should have its metrical value, i.e., whether it should be counted as short or long, decided in view of the needs of that particular metre. If only a single Mātrā is needed to make up the required number, this letter should be counted as short and yielding only one Mātrā, even when it is actually long. On the other hand, if two more Mātrās are needed, this final letter must be regarded as long and yielding two Mātrās even if it is actually short. Svayambhū has unscrupulously followed this rule of option giving different values to the last letter in the different lines of the same stanza.²⁰

18. After these few remarks about the phonetic value of some letters, Svayambhū defines and illustrates the following metres: Utsāha, Dvipathaka or Dohā with its varieties Upadohaka and Avadohaka, Mātrā with all its varieties, the strophic couplet called Raḍḍā, Vadana and Upavadana, together with Madila and Aḍla which names are given to the Vadana in view of the nature of its rhyme. All these metres are the special favourites of the Apabhramśa poets; but the Mātrā and the Dohā

20. See note on Sb. 5.2 and Bhayani, P.C., Introduction, pp. 79-83.

together with their combination, the Raddā, seem to be the oldest among them. At the end of this chapter some general terms applied to any metres in view of the nature of their contents or the occasion for which they are employed or composed, are stated. Prominent among these are the Dhavala and the Mangala. In the former a hero is the central figure of the description under the image of a bull, particularly a trained bull, while the latter signifies an auspicious occasion for which the poem was composed in any one of the popular metres. There are, however, some metres which are given the proper name Dhavala as against the common name which is applied to any metre owing to its contents. These special Dhavalas are said to be of three kinds, viz, Astapadi, Satpadi and Catuspadi. The constitution of each of these is given by Svayambhū, who also defines one single variety of the special Mangala. In the case of the common names Mangala and Dhavala, Svayambhū prescribes that these are affixed to the ordinary names of the metres when these latter are employed for the specific purposes. Thus we may have an Utsāha-Mangala, a Dohā-Mangala, an Utsāha-Dhavala, Dohā-Dhavala and so on. In this same connection Svayambhū also mentions three other terms namely, Vadanaka, Prahelikā and Hrdayālikā. The first of these is a common name for any Apabhramsa metre which may be used for composing a poem to rouse strong passions and sentiments (utsāha) of the audience. The last two are riddle-like compositions, the first called Prahelikā corresponds to what is generally known as Antah-Prahelikā among the Subhāsitas, while the second called Hrdayālikā seems to be the same as what may be called Bahih-Prahelikā. Svayambhū mentions that the metre of the former should be Dohā, but he is silent about that of the second. Rājasekhara, who closely follows Svayambhū in this section and almost gives a Sanskrit rendering of his stanzas, defines Prahelikā as a composition in the metres like the Dohā, where the meaning is an inferred one (unmānaka?), while he defines Hrdayālikā as a poem or stanza containing words or letters which have no apparent meaning (sūnyatā) but which are intended to convey a meaning which the poet has in his mind.

19 In the last chapter of the work, Svayambhū appears to have discussed and defined a few miscellaneous metres as well as the constitution of the two main forms of Apabhramsa poetry, viz, the *Sandhi-bandha* and the *Rāsā-bandha*. The latter alone was evidently known to Virahānka as seen from *Vjs* 437-38, but not the former, which therefore must be regarded as comparatively modern, though even the *Rāsā-bandha* seems to

have held the field for long. Very likely Rāsā-bandha was employed for Lyric poetry and the Sandhi-bandha for Narrative poetry involving long and artistic descriptions in the manner of the Sanskrit Mahā Kāvya. Having himself written two long narrative poems, *Paumacariu* and *Ritthanemicariu*, of the Sandhi-bandha type, Svayambhū allots a little more space in this chapter to the treatment of this type and particularly to that of the introductory stanza called Dhruvā which prominently figures in it and is also known as Ghattā or Chaḍḍanikā. This introductory stanza is used at the commencement of a Sandhi, and also at the beginning and end of a Kaḍavaka. But when he says that a Chaḍḍanikā is of 7 kinds, Ghattā of three, while Paddhatikās and Gītis are of various kinds, we have probably to understand that these seven and three varieties were more generally employed by the poets than the others. He further states in v. 20, that at the beginning of a Sandhi, a Dvipadī, a Gāthā, or an Aḍillā may be given as a Ghattā, while Mātrā along with the Paddhatikā may come last as the Chaḍḍanikā. In v. 24 a Rāsā-bandha is defined; it is said to have been done with the Ghattās, the Chaḍḍanikās and the Paddhatikās containing pleasing akṣaras in them. He means to say that these metres are used even for the main body of the poem in the Rāsā-bandha, and not merely at its beginning or end as in the case of a poem in the Sandhi-bandha. This clearly means that the Rāsā-bandha²¹ is a Lyric poem and not a Mahā Kāvya like the Sandhi-bandha. A metre called Rāsābandha, really Rāsaka, containing 21 Mātrās in each of its four Pādas is defined in v. 25. It may have been the favourite metre employed for the composition of a poem in the Rāsā-bandha, though the name Rāsaka or Rāsābandha may be given to any suitable metre used for such a poem according to v. 26. This stanza is quoted by Hemacandra at *HPk.* 5.3 which Sūtra defines a Rāsaka exactly like Svayambhū. Another metre called Rāsā, but which is an Antarasamā Catuspadī having 7 and 13 Mātrās in its odd and even Pādas, is then defined in v. 27. This metre is the same as the Rāvaṇahastaka²² defined at its proper place at *Sb.* 6.13. Hemacandra too, defines the metre in two places, once among the Rāsakas at *HPk.* 5.16 and then among the Antarasamās at *HPk.* 6.19.9.

20. In this chapter Svayambhū mentions a few unusual terms like Sapta-tāla, Pañca-tāla, Tri-tāla in vv. 21-22 and Sama-tāla, Vidārī and Ekkalīa²³ in v. 28. In v. 21 he defines Tāla as (a composition) accom-

21. See pp. 76-77 of the *Sandeśa-Rasaka* of Abdur Rehman, edited by Dr. H. C. Bhayani and published in the Singhi Jain Series, Bombay, 1945. This poem very much agrees with Svayambhū's definition of a Rāsaka Kāvya. See also *Vjs.* 4.38 and note.

22. Rājaśekhara calls it Rāvaṇa-mastaka at *R.* 47.

23. Compare the Ekaka of *Vjs.* 2.5.

panied by Sangīta (vocal music), Vādyā (instrumental music), and Abhinaya (acting) Sapta-tāla, Pañca-tāla and Tri-tāla are respectively groups of 7, 5 and 3 such units, while groups of 2 and 4 are respectively called Yugala and Catuskala, the other groups getting the common name Kulaka (v 23) Svayambhū's remarks about Sama-tāla and Vīdārī are unintelligible to me Vīdārī is indeed mentioned by Virahāṅka at Vjs 25 and also in the Jānāśrayī 566 (Trivandrum ed, 1949) In the latter place it is defined as a metre of 4 Pādas each containing 14 Mātrās with the Sagana at the end and the 4th Mātrā being combined into a long letter either with the 3rd or the 5th Mātrā On the other hand, Virahāṅka merely states that Vīdārī should be shorter than the Vastuka, (i.e., the particular Vastuka employed by the poet), but from the latter half of the stanza containing this definition, it would seem that Vīdārī is a metre of three Pādas only In v 29 Svayambhū mentions one more common name Phulladaka, which he says is given to any Mātrā or Varna Vṛtta defined so far, when it is employed for praising the deities, while vv 30-31 further elaborate his remarks about the metre Mangala (defined at Sb 420) and records a convention that in Mangalas, Phulladakas and similar other popular songs no rules about rhyme or metre should be insisted upon as long as these songs are liked by the people²⁴

21 Having thus examined the contents of the work, we shall now proceed to discuss the nature of the large number of illustrations quoted by Svayambhū in the first eight chapters (i.e., chs 1-5 of the Pūrvabhāga and chs 1—together with 6 of the Pūrvabhāga—, 2 and 3 of the Uttara-bhāga) of his work Here, i.e., in Prākṛit poetry, we find a variety of themes especially in the field of village life Descriptions of the different seasons and the calamitous effects which they have upon the lovers who have to be away on long journeys for the purposes of trade or business, figure largely along with frank descriptions of love in union, in this part Fine Rūpakas and Utpreksās based on some natural phenomenon are not also wanting The number of poets from whom a single stanza is quoted by Svayambhū in this section is very large and many among them are non-Jain On the other hand, in the Apabhramsa section (chs 4 to 8 of the Uttara-bhāga) only two poets are quoted with some frequency, they are Govinda and Caturmukha Seven others are also quoted, but six of them only once each and the seventh only twice These six are (1)

24 This is a very important and pertinent remark of Svayambhū It shows how the Apabhramsa poets often took great liberties with their metres and language nevertheless they enjoyed great popularity among the appreciative listeners (Nipunas) of their days owing to the great merit of their composition

Chailla ; (2) Jinadāsa ; (3) Dhanadeva ; (4) Dhūrta ; (5) Mātrdeva ; and (6) Vidagdha, while the seventh is Śuddhaśīla²⁵. But in addition to these stanzas which are quoted under particular names, there is a large number, about 60, of those that are quoted without any name attached to them²⁶. Out of these 60 stanzas as many as 16 refer to the story of the Rāmāyaṇa and 7 to that of the Mahābhārata or the Harivaṃśa. 12 out of the 16 Rāmāyaṇa passages are, strangely enough, traced to Svayambhū's own *Paumacariu*, which is a poem²⁷ on the Jain version of the story of the Rāmāyaṇa. One more again, i.e., 6.54.1, is found in Svayambhū's *Paumacariu*, 71.1, though in our ms. it is ascribed to Caturmukha. In addition to these 23 unnamed stanzas, which refer either to the Rāmāyaṇa or to the Mahābhārata story, there are a few which refer to morality in general (4.9.4 ; 4.29.1 ; 4.31.1 ; 6.15.1 ; 6.100.1 ; 8.6.1), or contain religious advice according to Jainism (8.7.1 ; 8.8.1 ; 8.20.1-10 ; 8.25.1 ; 8.11.3). One contains a reference to the Vāmana Incarnation of Viṣṇu (8.14.1) and another a practical advice to her daughter by a professional prostitute (4.3.1), while a third is a description of a hunting expedition²⁸ (6.90.1). We have also four fine *Utprekṣās* (6.21.1 ; 6.37.1 ; 6.39.1 ; 6.42.1) and one or two *Anyoktis* (4.5.1 ; 6.31.1) among these stray verses. Similarly, an elephant and a Cakravāka bird, both separated from their mates, are described in a stanza each, while an incongruence between an old lover and a young delicate beauty is the subject-matter of an illustration of the Adilā metre (4.12.3). Consuming power of the fire of separation is mentioned in another stanza (6.10.1). In all these cases, where no names are attached to the stanzas, it is possible to presume that Svayambhū himself had composed them for the sake of the illustration.

22. As regards the quotations from Govinda and Caturmukha, all the six which are ascribed to the former evidently belong to the story of the Harivaṃśa, while those that pass under the name of the latter (except 6.54.1) seem to be from his two poems, one on the story of the Harivaṃśa and the other on that of the Rāmāyaṇa. That Caturmukha had composed a poem on the story of the Harivaṃśa is quite certain as seen from 4.2.1 and 6.87.1 ; even 6.65.1 may be from the same poem. But 6.63.1 is a little doubtful ; I think it must be from a poem on the theme of the Rāmāyaṇa and accordingly I have suggested an emendation,

25. See Index of Authors on pp. 156-157.

26. In the *Prākṛit* section of the work, as against this, there is hardly any stanza which is quoted without the author's name being prefixed to it.

27. This is edited by Dr. H. C. Bhayani in the Singhi Jain Series, Part I—*Vidyādhara Kāṇḍa*; Part II—*Ayodhyā and Sundara Kāṇḍas*, Bombay, 1953.

28. See note on the passage, which is quoted in the *Sarasvatikanṭhābharaṇa*, 2.332.

which looks to me most natural²⁹ Any way, it does not fit in with any incident in the Mahābhārata story, and should belong to the Rāmāyana story, if at all

23 We saw above how Svayambhū does not make use of the Varna Ganas in the construction of his definition of the Varna Vrttas. As a matter of principle he regards all metres as Mātrā Vrttas and so he employs only the five Mātrā Ganas, called the Amsas, in the definitions of both the Prākṛit and the Apabhraṃsa metres. He does not recognize any Sanskrit or Varna Vrttas as such, as for example is done by his successor, the great Hemacandra. Actually, the five Amsas include all the eight Aksara Ganas of Pingala and Svayambhū ordinarily does not permit the violation of the order of short and long letters, thus maintaining their basic music, namely, the Varna Samgīta. According to him the metres are to be grouped under two heads only, according as they are composed in the Prākṛit or the Apabhraṃsa language, though all of them are to be considered as Mātrā Vrttas only. It is, however, remarkable that Svayambhū has often described the inter-relationship among the metres which are generally known as Varna Vrttas and whose basic unit is a Varna or a letter, since their lines must contain a given number of Aksaras or letters according as they belong to any of the 26 classes beginning with Uktā and ending with Utkṛtī. Thus he often shows how one metre develops out of another by the mere substitution of one or more Ganas of a different type, or by a mere addition of a short or long letter or letters at a particular place in a line, or finally by the coupling together of two shorter metrical lines. Yet on a closer study of all such cases, one is unable to discover any definite principle on the basis of which he had intended to explain the growth and development of new metres from the old ones. His observation of these inter-relationships has been used by him only for the convenience and brevity of his definitions of metres. In a few cases he seems to have caught a glimpse of the possibility of certain fossilized portions of metrical lines, which formed the nucleus of some new metres growing out of the old ones. But he has more neglected this glimpse than used it for his definitions, and the reason for this seems to be his non-recognition of a Yati in the middle of a line.

24 Thus in the case of Rāmbhā³⁰ (v 50), Chāyā (v 51) and Makarandikā (v 52), Svayambhū explains how after the first block of 12 letters

29 See note on the passage Bhayani however thinks otherwise at P.C., Introduction p 17 foot note. Yet also compare his remarks at Introduction pp 79-83 and my note on Sb 52.

30 References to the stanzas within the brackets are to those in chapter 1 of the Svayambhūcandas proper i.e. Sb.

which are common to all the three, they have three different cadences (or Antya Ghatakas as I have called them elsewhere³¹), namely, *ra-ra-ga*, *ta-ta-ga*, and *ja-ja-ga* respectively, which distinguish them from one another. Similarly, in the case of Upamālinī (v. 14) and Candroddyota (v. 15), he explains how they differ from each other only in their latter part, which in the first is *ja-ja-ga*, while in the second it is *ta-ta-ga* (without, however, clearly mentioning this their otherwise close relationship in the earlier part). The same is true of Puṣpadāma (v. 48) and Candrabimba (v. 49), which differ from one another only in their cadence, the first having *ra-ra-ga*, the second *ta-ta-ga*. Here, too, Svayambhū does not refer to their having the first 12 letters in common, but on the other hand, frames his definition so as to ignore the separateness of the first 12 letters from the remaining portion of the line, caused by the presence of the Yati at that place³². Acala (v. 43) and Kesara (v. 44) similarly differ from one another in respect of their cadence, which is separated from the earlier portion of the line by means of the Yati³³; in the former it is *ja-ja-ga* and in the latter *ta-ta-ga*. In the first 11 letters of their lines they are identical, so far as the sequence of short and long letters is concerned; but Svayambhū has not noticed this in clear words, since he does not recognize the separateness of the cadence from the earlier part in Acala. A similar neglect of the cadence is noticed even in the following instances: Cadence *ja-ja-ga* in the metres defined in vv. 6, 12, 35, 40 and 42; cadence *ta-ta-ga* in those defined in vv. 8, 11, 29 and 33; cadence *ra-ra-ga* in those defined in vv. 5, 10, 13, 28, 32 and 48. In all these, owing to his construction of the definitions by means of the Mātrā Gaṇas Svayambhū does not take any notice of the separateness of the cadence from the earlier part of the line, though in the following instances he may be said to have done it: Cadence *ja-ja-ga* in metres defined in vv. 14, 34, 43 and 52; cadence *ta-ta-ga* in metres defined in vv. 15, 44, 47, 49 and 51; and cadence *ra-ra-ga* in metres defined in vv. 19, 37, 46 and 50. All these lapses in the recognition of the underlying principle of the growth of the metres of this type are due to the non-recognition of a Yati in the body of a line on the part of Svayambhū.

25. Svayambhū has noted the development of one metre from another by addition or substitution of letters in the following cases:

31. See Vṛtta-Ghatakas at *Journal BBRAS.*, 1951, pp. 150 ff.

32. This Yati is recognized even by Vr. 3.96.5-6 and H. 2.327-328.

33. Even here the Yati is recognized by both Kedāra and Hemacandra; but the separateness of the structure of the cadence is not clearly felt in their definitions, since the preceding portion consisting of eleven Akṣaras is not divisible into complete Akṣara Gaṇas. See H. 2.305-306; Vr. 3.94.7-8.

Rohinī (v 33) from Padma (v 32), Lalita and Harinīpada (vv 41-42) from Rohinī (v 33), Bhramarapada (v 38) from Gajavaravilasita (v 23), Citralekhā (v 36) from Mandākrāntā (v 28), Lalita (v 60) from Madraka (v 59), Mattākrīdā (v 61) from Vidyunmālā (v missing in SbP), Krauñcapadā (v 63) from Rukmavati (SbP 615) and Man'gunanikara (v 18) both put together. In chapter 2 of the Uttarabhāga, i.e., Sb 2, where the Ardhasamas are defined, Svayambhū is even more explicit, thus he points out that the even lines of the Vegavati (v 1) are the same as the lines of a Dodhaka (SbP 618), that the odd lines of the Harinapluta (v 4) are the same as those of the Upacitraka (v 2) and the even ones are the same as those of the Drutavilambita (lost in SbP), that the odd lines of Ākhyānikī are the same as those of Indravajrā (lost in SbP) and the even ones are those of the Upendravajrā (lost in SbP), that the odd lines of the Khañjā (v 13) are the same as those of a Gīti (SbP 13) and the even ones are the same as those of a Skandhaka (SbP 13). Similarly, if an Anta-guru Trimātra is substituted for the final Caturmātra in the odd lines of the Vegavati (v 1), we get an Upacitraka (v 2), Dodhaka itself becomes Calamadhyā (v 3) when the initial Caturmātra in its even lines is made to consist of four short letters, Puspitāgrā (v 9) is turned into Bhadravirāt (v 10) when the 1st and the 3rd short letters in all its Pādas are combined with the 2nd and the 4th into a long one, i.e., when the first 2 letters in all its Pādas are long, and Aparavaktra (v 8) is changed into a Puspitāgrā (v 9) when a long letter is added at the end of all its Pādas. All these directions clearly suggest that Svayambhū was conscious of an important cause³⁴ of the growth of the Varna Vrttas, though he has not enunciated it in clear words.

II

(For Rājasekhara's Chandassekhara, see pp 129-139)

76 Rājasekhara's Chandassekhara is a work on Sanskrit, Prākṛit and Apabhramsa metres as he himself tells us in v 7 of ch 5, which alone is available at present. This work is written in Sanskrit, but seems as if it were a very close Sanskrit rendering of Svayambhū's corresponding Prākṛit stanzas, so that after reading this chapter of the work an impression is left on the mind of the reader that Rājasekhara has merely given in Sanskrit what Svayambhū wrote in Prākṛit. There is, however, this difference between the two writers that while Svayambhū regards the metres to be only of two kinds, Prākṛit and Apabhramsa, Rājasekhara

³⁴ See Vṛtta Ghaṭakas at Journal BBRAS, 1951

considers them to be of three kinds, Sānskrit, Prākṛit and Apabhraṁśa ones. This evidently means that Rājaśekhara considered the Varṇa Vṛttas as Sanskrit metres and the Mātrā Vṛttas (with the exception of the Vaitāliya and the Mātrāsamaka groups, as well as the Gāthā with a few of its derivatives) as the Prākṛit metres. It is, therefore, possible to imagine that the first three chapters of Rājaśekhara's work treated of the Sama, Ardhasama and Viṣama Varṇa Vṛttas while the fourth treated of the Mātrā Vṛttas including the Prākṛit ones. The 5th chapter which we are publishing here contains, however, a few of the Prākṛit metres, namely, the Śīrṣakas, and then proceeds to define the Apabhraṁśa metres. This is also the order which Hemacandra has followed in his Chandonuśāsana, where he concludes his treatment of the Prākṛit metres with the Śīrṣakas in ch. 4 and begins with Apabhraṁśa metres such as Utsāha and others in ch. 5. It is, therefore, quite likely that Hemacandra has followed Rājaśekhara in his classification as well as order of the treatment of the metres.

27. As regards the relationship between Rājaśekhara and Svayambhū, it will be seen that owing to a different order of treatment, vv. 1-6 of ch. 5 of Rājaśekhara's work correspond to the whole of the 4th chapter of the Svayambhūchandās-Pūrvabhāga, while the remaining stanzas of the chapter seem to summarize chs. 4 to 7 of the Svayambhūchandās proper (Sb. 4-7). In Appendix I, I have given a concordance of the two works, which might easily prove how closely the one has followed the other. It is said above that Hemacandra has very likely followed Rājaśekhara both in his classification and order of treatment of the metres; this is also suggested by the agreement in respect of the names of certain metres between Hemacandra and Rājaśekhara as against Svayambhū. See for example notes on Sb. ch. 6, vv. 26, 37, 39, 40, 43, 46, 49, 55, 107, 112 etc. It is, however, striking that Hemacandra does not mention Rājaśekhara anywhere in his work.

28. I had published this chapter in the *Journal BBRAS.*, in 1946. I am publishing it again here on pp. 129-139, as it sometimes materially helps in understanding Svayambhū's words and also because it sometimes throws some light on Hemacandra's nomenclature of some metres in ch. 6 of his Chandonuśāsana. The only ms. of this chapter written on palm leaves exists at the Badā Bhandar of Jesalmir in Bundle No. 238, though Dalal's Catalogue does not mention it as existing in that bundle. This ms consists of pp. 44 to 51 only, the first 43 pages containing chs. 1 to 4 of the work being untraced for the present, though a ms. of the Chandaśśekhara of Rājaśekhara is said to exist at Jesalmir at Jaina Granthāvali, p. 318, on the basis of a list prepared by Shri Hiralal Hansaraj for the Jain Śvetāmbar Conference, Bombay, in

1909 Our ms is $12\frac{1}{2} \times 1\frac{1}{4}$ inches in size, each page containing about '6 lines, each line having about 60 letters in it, as described by Prof K K Shastri, who prepared a copy of it in 1943 for Muni Shri Jinavijayaji, at present Director, Rajasthan Puratattva Mandir, Jaipur It is dated Samvat 1179 and is said to have been written at Citrakūṭa Durga

29 Rājasekhara describes himself as an Ārḥata and a Kavi in the last stanza of the chapter He was a layman, his father, grand-father and great-grand father were respectively called Duddaka, Lāhata and Yasa, and belonged to the Thakkura family His mother's name was Nāgadevī, but nothing about his literary activities is at present known to us He only tells us that this manual of his was very much liked by one Bhojadeva, who is very likely to be identified with the great king Bhoja of Dhārā The date of our ms very well confirms this identification³⁵ and it will not be far from truth if we assign Rājasekhara and his literary activities to the middle of the 11th century A D

30 I feel deeply obliged to Muni Shri Jinavijayaji, Director, Rajasthan Puratattva Mandir, who asked me to reedit this important work on Prakrit prosody for the Rajasthan Puratattva Series I thank the Authorities of the the Asiatic Society of Bombay and the University of Bombay for permitting me to publish it as an independent book, and the Director of the Oriental Institute, Baroda, for lending me the only ms of the work in their possession But I specially mention my indebtedness to Pandit Rahula Sankrtyayana of Massuri, who gave me the palm-leaf ms containing the fragments of the first part of the work, which is missing in the Baroda ms Finally I gratefully acknowledge the substantial help in various ways which I have continuously received from my friend and colleague Dr H C Bhayani of the Bharatiya Vidya Bhavan, Bombay

³⁵ Chandahsekhara which is quoted by Trivikrama in his comm Vṛttaraṇakara is very probably identical with the work of our I have published this commentary at JBBRAS Vol 33 (1958) have discussed this question briefly on p 37

महाकविश्रीस्वयम्भूकृतं

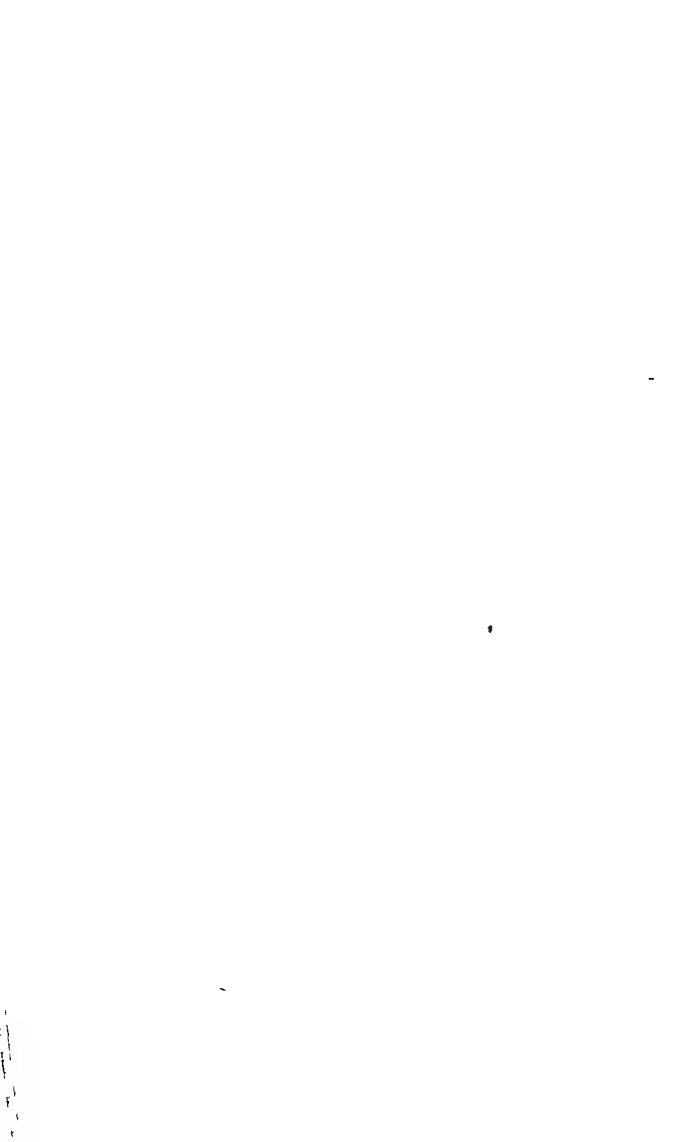
स्वयम्भूच्छन्दः





ताड़पत्रीय प्रतिके पृष्ठ १३B की फोटो प्रतिकृति

स्वयम्भूच्छन्दः ग्रन्थकी त्रुटित ताड़पत्रीय प्रतिके साथ उपलब्ध अन्य कृतिका एक पत्र



म हा क वि श्री स्व यं भू कृ तं

स्वयंभूच्छन्दः ।

१. उक्तादिविधिः ।

× कहसिमहं सद्दत्थसंपुण्णअं
सुकई(इ)रअणं कत्तो समुप्पण्णअं ।

[××××× शब्दार्थसंपूर्ण
सुकविरचनं कुतः समुत्पन्नम् ॥]

परंतगा सअलमुहाइपुव्वला
हुअंति ते किर रुइरा तआरआ ॥ १ ॥

[परान्तगाः सकल-मुख-आदि-पूर्व-लाः ।
भवन्ति ते किल रुचिरा त्रिमात्रकाः ॥ १ ॥]

रुइरा तस्सेअ [रुचिरा तस्यैव] ।

सुसामिए णिवलिअए अभग्गिआ
समोत्तिआ गअमअतिम्मिअंगिआ ।
मिलंतछप्पअरवमुक्ककंठिआ
धराअले रुअइव खग्गलट्ठिआ ॥ १.१ ॥

[सुस्वामिनि निपतिते अभग्ना
समौक्तिका गजमदलिप्ताङ्गिका ।
मिलत्षट्पदरवमुक्तकण्ठिका
धरातले रोदितीव खड्गयष्टिः ॥ १.१ ॥]

चउचा परोरणिहणोरगा गुरू
जइ संहुवंति चरणेषु णंदिणी ॥ २ ॥

[चत्वारश्चतुर्मात्राः पर-मध्य-निधन-मध्यगाः गुरूः
यदि संभवन्ति चरणेषु, नन्दिनी ॥ २ ॥]

N. B.—I am reproducing, here in the foot-notes, the Sanskrit equivalents or explanations of words given marginally or between the lines in the ms. Only occasionally, I am suggesting emendations introduced by the word 'read'.

णदिणी गृहस्स [नन्दिनी व्रतण] ।

किसिं(मि)णो ससी ण स दिवा विराजण

किस(म)णंगओ धणणुमस्स कोसुम ।

इअ ससआणुवगअस्स मे मई

तइ दिट्ठण ण लहण विणिच्चअ ॥ २ १ ॥

[किमय शशी, न स दिवा विराजते

किमनङ्गो न धनुरस्य कौसुमम् ।

इति सशयमुपगतस्य मे मति

त्वयि दृष्टे न लभते विनिश्चयम् ॥ २ १ ॥]

अइजअई समत्ता । सकरी वोत्तन्ना । [अतिजगती समाप्ता । शम्भरो वक्त या ।]

छदे वसततिलए चउचा सपसा

सन्वंतरंतपरगा मुहलावसेसा ॥ ३ ॥

[छन्सि वसन्ततिलके चत्वारश्चतुर्मात्रा सपञ्चमात्रा

सर्वे अन्तरं अन्त पर-गा मुपलावशेषा ॥ ३ ॥]

वसततिलअ विज्जाए [वसन्ततिलक विद्याया] ।

उड्डकोअणवकोमलकोसकृती

कताकुचग्रहणकण्टइअप्पकोट्टो ।

मित्तहिआइरिउचारुविलासिणीणं

सम्माणदानभभोअकरो करो दे ॥ ३ १ ॥

[उड्डकोकनदकोमलकोशकान्ति

का ताकुचग्रहणकण्टकितप्रकोष्ठ ।

मित्र-द्विजाति रिपु चारुविलासिनीना

समान दान भय भोग कर करस्ते ॥ ३ १ ॥]

अहगा अगारगणस्स [अथवा अङ्गारगणस्य] ।

कपु(ण्णु)प्पल घुसिणलित्तकचोललोल

बालाइ दुग्धधवलच्छिपहाविहिण्ण ।

पावेइ णीलमणिमोत्तिअपम्मराअ-

चित्तस्स पिच्छमिव कामसरस्स सोह ॥ ३ २ ॥

[कर्णोत्पल घुसृणलित्तकपोललोल

बालाया दुग्धधवलक्षिप्रमाविमित्रम् ।

प्राप्नोति नीलमणिमौक्तिकपद्मराग-

चित्रस्य पिच्छमिव कामशरस्य शोभाम् ॥ ३ २ ॥]

दो^१ दोण्हि मज्जे णिहणसअलला पंसा
एसासंवाहा सअलगुरुछआराणं ॥ ४ ॥

[द्वौ द्वयोर्मध्ये निधनसकललौ पञ्चमात्रौ
एषा असंवाधा सकलगुरुकषणमात्रयोः ॥ ४ ॥]

असंवाहा सुद्धसहावस्स [असंवाधा शुद्धस्वभावस्य] ।

अव्वो बालाए विसमरअसमत्ताए
अंदोलंतेणं पिहुलचलणितंवेणं ।
मा हो कामंगं हरह सुरअभंडारं
कंचीपालंबो धरइव कणिंरो दारं ॥ ४.१ ॥

[अम्मो बालायाः त्रिषमरतमत्तायाः
दोलायमानेन पृथुलचलनितम्बेन ।
मा भोः कामाङ्गं हरत सुरतभाण्डारं
काञ्चीप्रालम्बो धारयतीव शब्दयन् द्वारम् ॥ ४.१ ॥]

अवरं च तस्सेअ [अपरं च तस्यैव] ।

पेच्छंताए णिभरसुरअसमत्ताए
लोलुद्धा पाआ विडकडिअडमारूढा ।
णंमहेहिं दिण्णं बहुजणमिव सण्णंते^२
हाहाहो मुट्ठं उअ गहवइसव्वस्सं ॥ ४.२ ॥

[प्रेक्षस्वैतस्या निर्भरसुरतमत्तायाः
लोलोर्ध्वौ पादौ विटकटितटमारूढौ ।
न आवाभ्यां दत्तं बहुजनमिव संज्ञापयतः
हाहाहो मुषितं पश्य ग्रहपतिसर्वस्वम् ॥ ४.२ ॥]

लहुतगणजुअं दोण्हि पा लावसाणा ।
तह गुरुजुअलं जीअ णंदीमुही सा ॥ ५ ॥
[लघुत्रिमात्रयुगलं द्वौ पञ्चमात्रौ लावसानौ ।
तथा गुरुयुगलं यस्याः नन्दीमुखी सा ॥ ५ ॥]

णंदीमुही अंगारगणस्स [नन्दीमुखी अङ्गारगणस्य] ।

पसरइ पुलओ सेदबिंदू गलंति
फुरइ अहरओ जंपणं जाइ हासं ।
थरहरइ मणो णिच्चला ठाइ दिट्ठी
इअ विविहरसा होंति दिट्ठे पिअम्मि ॥ ५.१ ॥

१ द्वौ द्वयोः सर्वगुरुपट्कलयोर्मध्ये निधनलघुसकललघुपगणौ. २ शब्दनशीलः. ३ द्वारम्. ४ लोलोर्ध्वौ.
५ विटकटितटमारूढौ. ६ आवाभ्याम्. ७ अनेकजनं संज्ञापयत इव.

[प्रसरति पुलक स्वेदविन्दवो गलन्ति
स्फुरत्यधरको जल्पन याति हासम् ।
कम्पते मनो निश्चला तिष्ठति दृष्टि
इति विविधरसा भवन्ति दृष्टे प्रिये ॥ ५ १ ॥]

सअलउव(र)लहू परुत्तरगावरा
छपचतगणआ इमा अपराइआ ॥ ६ ॥

[सकल-उदरलघू पर उत्तरगो अवरो
पद् पञ्च-चतु-त्रि-मात्रगणा इयमपराजिता ॥ ६ ॥]

अपराइआ तस्सेअ [अपराजिता तस्यैव] ।

करमुहकमले भुजागलणालण
णअणकुचलण पओहरहंसण ।
अलअअलिउले णिअवजलोहण
रमइ पिअअमो सरेव्व कलत्तण ॥ ६ १ ॥

[करमुपकमले भुजागलनालके
नयनकुचलये पयोधरहंसके ।
अलक अलिकुले नितम्बजलौघे
रमते प्रियतम सरसीव कलत्रे ॥ ६ १ ॥]

परगुरु दुमुणी पहरणकलिआ ॥ ७ ॥

[परगुरव द्वि मुनय प्रहरणकलिका ॥ ७ ॥]

पहरणकलिआ पचमणाहस्स [प्रहरणकलिका पञ्चमनायस्य] ।

पिअ घणसमण परिहर गमण
सुरसरिपुलिण मिव रम रमण ।
खणमवि विरह ण सहइ हिअअ
पअणुतणअले जलमिव ठिअअ ॥ ७ १ ॥

[प्रिय घनसमये परिहर गमन
सुरसरिपुलिनमिव रमस्व रमणम् ।
क्षणमपि विरह न सहते हृदय
प्रतनुतृणतले जलमिव स्थितम् ॥ ७ १ ॥]

लहुरुरुछजुअ तत्तो पता पुव्वला
करिमअरभुआ छदे पलत्ता इमा ॥ ८ ॥

[लहुरुरपणमात्रयुग तत् पञ्चमात्रत्रिमात्रौ पूर्वली
करिमकरभुजा छन्दसि प्रोक्ता इयम् ॥ ८ ॥]

करिमअरभुआ सुद्धसहावस्स [करिमकरभुजा शुद्धस्वभावस्य] ।

रिउरुहिरजले माअंगगाहाउले

हअधअविहण छत्तोहफेणुज्जले ।

णरसिरकमले खग्गावलीमीणए

रमइ रणसरे हंसोव्व णाहो महं ॥ ८.१ ॥

[रिपुसधिरजले मातंगग्राहाकुले

हयध्वजविहगे छत्रौघफेनोज्ज्वले ।

नरशिरःकमले खड्गावलीमीने

रमते रणसरसि हंस इव नाथो मम ॥ ८.१ ॥]

रविलहुपरगुरुजुअमुवचित्तं ॥ ९ ॥

[रविलघुपरगुरुयुगमुपचित्रम् ॥ ९ ॥]

उवचित्तं सुद्धसहावस्स [उपचित्रं शुद्धस्वभावस्य] ।

अवडिअणइअडविअडकुडुंगं

अलअणविडभडकडि झल्लिअंगं ।

सरहसरअरसवसपुसिओसं

जरणमिव रवसहसइमतोसं ॥ ९.१ ॥

[x		x		x
	x		x		x
	x		x		x
	x		x		x

लच्छी पंचग्गहेणा जेहिँ पूरंति ते ला ॥ १० ॥

[लक्ष्मीः पञ्चग्रहेणाः यैः पूर्यन्ते ते लाः ॥ १० ॥]

लच्छी मऊरदेअस्स [लक्ष्मीः मयूरदेवस्य] ।

वित्थिण्णाआसरण्णे सूरदावग्गिड्डुडे

संझाजालाफुल्लिगे तारआछारपुंजे ।

दुक्खं विंझाअमाणे कालकीलामसिल्ले

पेच्छ द्धुम्माअमाणं केत्तकोलित्तखंडं ॥ १०.१ ॥

[विस्तीर्णाकाशारण्ये सूर्यदावाग्निदग्धे

संध्याज्वालास्फुलिङ्गे तारकाक्षारपुञ्जे ।

दुःखं विध्माप्यमाने कालक्रीडामषीयुक्ते

प्रेक्षस्व धूमायमानं केतु-उल्मुक-खण्डम् ॥ १०.१ ॥]

दिप्पचतेर्हरण ला पूरणे जोण्हिआ ॥ ११ ॥

[दिन्पञ्चत्रयोदशाना ला पूरणे ज्योत्स्निका ॥ ११ ॥]

जोण्हिआ फाहन्तस्स [ज्योत्स्निका कोहन्तस्य] ।

आसासाहामुसोह सद्दापहापल्लव
तारापम्भारफुल्ल थोरकपिऊ फल ।
अल्लीणेणरुपम्सिख धत्तालिथोओज्झिअ
एअ पेच्छाहि कत्ते आआसकम्पद्दुम ॥ ११ १ ॥

[आशाशाजामुशोम सध्याप्रभापटव
ताराप्राग्भारपुष्प स्थविरार्कपक्वफलम् ।
लीनैणाङ्कुपत्रिण ध्वान्तान्तिस्तोकोज्झित
एत प्रेम्पस्व कान्ते आकाशकल्पद्रुमम् ॥ ११ १ ॥]

गच्छो पा लोअवा(रा) दो चत्ता परगा जआ ॥ १२ ॥

[ग पण्मात्र पञ्चमात्रो लोदरो द्वौ चतुर्मात्रत्रिमात्रो परगो जया ॥ १२ ॥]

जआ सुद्धसहायस्य [जया शुद्धसमावय्य] ।

राहाए तारहारे थणे पडिर्विविअ
कण्हं वालाइ द्दुं वलोत्ति पलज्जिअ ।
णौंउ रिट्ठारिणावि पिआ इअ मुद्धिआ
गाढ वेत्तूण कंठे उणो अ(उ)वग्गहिआ ॥ १२ १ ॥

[रावायास्तारहारे स्तने प्रतित्रिभित्त
कृष्ण शालया दृष्ट्वा गल इति प्रलज्जितम् ।
गात्वा रिष्टारिणापि प्रिया इति मुग्धिका
गाढ गृहीत्या कण्ठे पुनरुपगृहिता ॥ १२ १ ॥]

सकरी समत्ता ॥ १४ ॥ अइसकरी वोत्तन्ना ॥ [शकवरी समात्ता ॥ १४ ॥ अतिशकवरी वक्तव्या ॥]

लट्ठगुरुल्लजुआओ पुव्वला दोण्णि पसा ।
जणमणहरपाआ मालिणी एरिसी सा ॥ १३ ॥

[लघुगुरुपण्मात्रयुगात्पूर्वली द्वौ पञ्चमात्रशौ ।
जनमनोहरपादा मालिनी ईदृशी सा ॥ १३ ॥]

मालिणी अगारगणस्स [मालिनी अङ्गारगणस्य] ।

धवलमिअ कवोलं चच्चिअं चंदणेण
 कअमिव अवअंसं केअईपल्लवेण ।
 गअमिव सवणंतं दंततालंकमेकं
 उअ ससहरबिबं वासवासावहूण ॥ १३.१ ॥

[धवलमिव कपोलं चर्चितं चन्दनेन
 कृतमिवावतंसं केतकीपल्लवेन ।
 गतमिव श्रवणान्तं दन्तताटङ्कमेकं
 पश्य शशधरबिम्बं वासवाशावध्वाः ॥ १३.१ ॥]

सअलमुहलपा दो दुचा उरगा गुरू ।
 सुकइजणपलत्ता इमा उवमालिणी ॥ १४ ॥

[सकल-मुख-लौ पञ्चमात्रौ द्वौ, द्वौ चतुर्मात्रौ उदरगौ, गुरुः
 सुकविजनप्रलपिता इयं उपमालिनी ॥ १४ ॥]

उवमालिणी तस्सेव [उपमालिनी तस्यैव] ।

सुहअ पसिअ माणं पुणो ण कुणंतिआ
 तुह चलणपणामं गआवि ण रत्तिआ ।
 ण लहइ तणुअंगी मणंपि सुहच्छिअं
 अणुणअ पिअ पासं पसण्णमुहच्छिअं ॥ १४.१ ॥

[सुभग प्रसीद मानं पुनर्न कुर्वन्ती
 तव चरणप्रणामं गतापि न रक्ता ।
 न लभते तन्वङ्गी मनागपि सुखासिकां
 अनुनय प्रियां पार्श्वं प्रसन्नमुखाक्षीम् ॥ १४.१ ॥]

जइ उण चउपंसा सव्वाइसेसंतला
 गुरुणिहणमिणं तं चंदुज्जुअं भण्णए ॥ १५ ॥

[यदि पुनः चत्वारः पञ्चमात्रांशाः सर्व-आदि-शेष-अन्त-लाः
 गुरुनिधनमिदं तच्चन्द्रोद्योतं भण्यते ॥ १५ ॥]

चंदुज्जुअं सुद्धसहावस्स [चन्द्रोद्योतं शुद्धस्वभावस्य] ।

अहिणवससिलेहा संझाअवाअंविआ
 सहइ कसणमेहे विज्जुण्णहाभासुरे ।
 उअ पसरिअजीहे कालस्स काले मुहे
 जअकवलविलुद्धा दाढव्व रत्तोळिआ ॥ १५.१ ॥

[अमिनयशशिलेखा सन्धातपाताम्रिता
 शोभते कृष्णमेघे विद्युत्प्रभाभासुरे ।
 पश्य प्रसूतजिह्वे कालस्य काले मुखे
 जगत्कलनविलम्बा दष्ट्रेय रक्ताद्रा ॥ १५ १ ॥]

सत्त ता लङ्गतरा गुरु च जत्थ तोलअ ॥ १६ ॥

[मत त्रिमात्रा लङ्गतरा गुरुश्च यत्र तोटकम् ॥ १६ ॥]

तोलअ पागहस्स [तोटक नागहस्य] ।

एत्थअनरमि वेअमुक्कवाणजालअ
 वारिऊरपूरिडणमतमेहकालअ ।
 जुज्झमज्जनस्सणुगगङ्गरोसपुण्णअ
 घाअ पवगमाण रस्ससैदसैणअ ॥ १६ १ ॥

[अनान्तरे वेगमुक्तनागजालम्
 वारिपूरपूरितोन्नमनेऽकालम् ।
 जुडमन्थतन्त्रगोदतोयरोपपूणे
 धावित प्रवगमेपु राजनेन्द्रमैत्र्यम् ॥ १६ १ ॥]

ढसचउलहु पर गुरु अ ससिअला ॥ १७ ॥

[चतुश्चालवय परतो गुरुश्च शशिकला ॥ १७ ॥]

ममिअला सुद्धसहानरस [शशिकला शुद्धस्वभावस्य] ।

फुडिजकमलकुवलअसरणिअरा
 परिमलमिलिअभमिअभमरडला ।
 ससहरकिरणधवलधरणिअला
 कमिह ण हरइ सरअदिणकमला ॥ १७ १ ॥

[स्फुटितकमलकुवलयसरोनिकरा
 परिमलमिलितभ्रान्तभ्रमरकुला ।
 शशधरकिरणवल्धरणितला
 कमिह न हरति शरदिनकमला ॥ १७ १ ॥]

वसुसिरि कअजइ मणिगुणणिअरो ॥ १८ ॥

[वसुधिरमि कृत्यति मणिगुणनिकर ॥ १८ ॥]

मणिगुणणिअरा सुद्धसीलस्म [मणिगुणनिर शुद्धशीलस्य] ।

घणरसणमुहलचलरमणअलं
 समपहरमिलिअकलमणिअरवं ।
 समसलिलणिवहविअलिअतिलअं
 उअ हरइ तरुणिवरविसमरअं ॥ १८०१ ॥

[घनरसनामुखरचलनितम्बतलं
 ××××× मिलितकलमणितरवम् ।
 श्रमसलिलनिवहविगलिततिलकं
 पश्य हरति तरुणीवरविषमरतम् ॥ १८०१ ॥]

विज्जूमालाहितो दोप्पा लोअरा गं च चित्ता ॥ १९ ॥

[विद्युन्मालातः द्वौ पञ्चमात्रौ लोदरौ गश्च चित्रा ॥ १९ ॥]

चित्ता तस्सेअ [चित्रा तस्यैव] ।

णट्ठो जेट्ठो दिट्ठो मेहा विज्जुपुंजो सचावो
 धारासारत्थोरत्थं वत्थिप्पिरं अंतरिक्ष्वं ।
 रण्णे रण्णे मोरा सदाअंति हा हंत एण्हि
 अत्ता पत्ते वासारत्ते पंथिआ मा मरंतु ॥ १९०१ ॥

[नष्टो ज्येष्ठो दृष्टा मेघा विद्युत्पुञ्जः सचापो
 धारासारस्थविरस्तम्बसंगलद् अन्तरिक्षम् ।
 अरण्येऽरण्ये मयूराः शब्दायन्ते हा हन्तेदानीं
 अम्ब प्राप्ते वर्षारात्रे पान्था मा म्रियन्ताम् ॥ १९०१ ॥]

अइसकरो समत्ता ॥ १५ ॥ अट्ठी वोत्तव्वा । [अतिशक्वरी समाप्ता ॥ १५ ॥ अष्टिः वक्तव्या ॥]

लहूगुरू णिरंतरा जहिं स पंचचामरो ॥ २० ॥

[लघवो गुरवो निरन्तरा यत्र स पञ्चचामरः ॥ २० ॥]

चामरो हरदासस्स [चामरो हरदासस्य] ।

घणोहवारिथोरथं वत्तिं तणितगंधआ
 समुग्गमंतमंदमंदकंदलंकुरिल्लआ ।
 सिलिंधगंधलुद्धमुद्धल्लप्पअंधआरिआ
 जणेइ दुःखाइ पंथिआण रण्णभूमिआ ॥ २००१ ॥

[घनौघवारिस्थविरस्तम्बातिमितनिर्यद्गन्धा
 समुद्गच्छन्मन्दमन्दकन्दलाङ्कुरिता ।
 शिलीन्ध्रगन्धलुब्धमुग्धषट्पदान्धकारिता
 जनयति दुःखानि पथिकानामरण्यभूमिः ॥ २००१ ॥]

अदृता लहृत्तरा जहि स चित्तसोह एस ॥ २६ ॥

[अष्टत्रिमात्रा लघूत्तरा यत्र च चित्रशोभ प्य ॥ २१ ॥]

चित्तमोहो गुणहरस्स [चित्रशोभो गुणघरस्य] ।

दुष्णिवारवारणंदतिस्सपसगच्छिण्णहिं

मुक्कहक्कणीसरनवाणधारतिण्णहिं ।

वीरुडमुडखडटंरुच्छिण्णदुग्गमेरि(हिं)

परिसेवि आहचे स वीग्गो विलासमेइ ॥ २१ १ ॥

[तीक्ष्णसङ्गच्छिन्नदुर्निवारवारणे त्रै

मुक्ताह्वाननि सरद्धानवारातीर्ण ।

वीरुण्डमुण्डरपण्टटङ्कच्छिन्नदुर्गम

इहनेप्याहवे स वीरो विलासमेति ॥ २१ १ ॥]

सत्त ता लहृत्तरा गुरुदथ च चित्तमेअ ॥ २२ ॥

[सप्त त्रिमात्रा लघूत्तरा गुरुद्वय च चित्रमेतत् ॥ २२ ॥]

चिन् तस्सेअ [चित्र तस्यैव] ।

सकचावचंक्रमायभूलतामयनराई

गच्छमाणाअहंसदीहपतिदत्तुराई ।

विष्कुरतविज्जुलालाविअग्गजीहआई

पयिआण धाविआट पाउसन्भरस्ससाई ॥ २२ १ ॥

[अक्रुत्वापवक्रमावभूलतामयनराणि

गच्छद्राजहसदीर्घपट्टिस्तदन्तुराणि ।

विस्फुरद्विद्युलोलोपिताप्रजिह्वानि

पयिकेषु धावितानि प्रावृटभ्ररक्षासि ॥ २२ १ ॥]

अन्तमुहाइसन्वसअलसअललहृणो

दृत्तगणा गुरु च गअवरविलसिअअ ॥ २३ ॥

[अन्त सुप्त आदि सर्व-सर-सर-लघव ।

पट्ट त्रिमात्रा गुरुश्च गजवरविलसितम् ॥ २३ ॥]

गअवरविअसिअ णिउणस्स [गजवरविलसित निपुणस्य] ।

हा महुमासवधु विअसिअकमलसर

दिण्णससरुमित्तसुरइरकरपसर ।

कन्थ गओसि गिम्ह जलहररवमुहल

थयिगुहेपहिं रुअदव गअणअल ॥ २३ १ ॥

[हा मधुमासबन्धो विकसितकमलसरः
 दत्तशशाङ्कमित्रसुरुचिरकरप्रसर ।
 कुत्र गतोसि ग्रीष्म जलधररवमुखरं
 स्तम्बस्थविराश्रुभिः रोदितीव गगनतलम् ॥ २३.१ ॥]

अह्वा सुद्धशीलस्स [अथवा शुद्धशीलस्य] ।

मन्दरदिण्णघाततलभिडिअसलिलअं
 पाअडपोम्मराअमणिकिरणरुहिरअं ।
 तक्खणदिट्ठसत्तठिअसिठिलफुरणअं
 दीसइ दोहलंविअ मअरहरहिअअं ॥ २३.२ ॥

[मन्दरदत्तघाततलमिलितसलिलं
 प्रकटपद्मरागमणिकिरणरुधिरम् ।
 तत्क्षणदृष्टसत्त्वस्थितशिथिलस्फुरणं
 दृश्यते द्विखण्डमिव मकरगृहहृदयम् ॥ २३.२ ॥]

दो छा दोप्पा 'सअलसुहगा पुव्वाइलगुरू ।
 एक्कं गंतं मअणललिअं छंदस्मि पअए ॥ २४ ॥

[द्वौ षण्मात्रौ द्वौ पञ्चमात्रौ सकल-मुख-गौ पूर्वादि-लगुरू ।
 एकं गान्तं मदनललितं छन्दसि प्राकृते ॥ २४ ॥]

मअणललिअं सुद्धसहावस्स [मदनललितं शुद्धस्वभावस्य] ।

दोलालोलं सणिअसणिअं माअंदगहणे
 अंदोलंतिं तरुणिविडअं णाहंकपडिअं ।
 कामुच्छंगे रइमिव ठिअं दट्ठण पहिओ
 मुच्छं पत्तो णिअअघरिणीकीडं सुमरिउं ॥ २४.१ ॥

[दोलालोलां शनैः शनैः माकन्दगहने
 दोलायमानां तरुणी XXX नाथाङ्कपतिताम् ।
 कामोत्सङ्गे रतिमिव स्थितां दृष्ट्वा पथिकः
 मूर्च्छां प्रातो निजकग्रहिणीक्रीडां स्मृत्वा ॥ २४.१ ॥]

भणइ सअललहुअमचलदिहिमिह ॥ २५ ॥

[भणति सकललघुमचलधृतिमिह ॥ २५ ॥]

अचलदिही अंगारगणस्स [अचलधृतिः अङ्गारगणस्य] ।

विलुलिअचिउरमहैरअलकअवण-
मविरलपुलअभरिअथणजुअमचि ।
रइरससणिअमणिअमुहलिअमिह
संहइ सुरजमविरअमइ सहि तुह ॥ २५ ॥

[विलुलिअचिउरमधरतलकृतत्रण
अविरलपुलकभृतस्तनयुगमपि ।
रतिरसमन्दमणितमुपरितमिह
शोभते सुरतमजिरतमयि सति तव ॥ २५ ॥]

अट्टी समत्ता ॥ १६ ॥ अइअट्टी चोत्तगा । [अष्टि समाप्ता ॥ १६ ॥ अत्यष्टिर्वस्तव्या ।]

उरतउअरतवक्कचगणा पता पुव्वला
हुवति चलणेतु जीअ पुहवी इमा पाअए ॥ २६ ॥

[उदर-अन्त उदर-अन्त वक्का चतुर्मात्रा पञ्चमात्रत्रिमात्रा पूर्वलो ।
भवन्ति चरणेषु यस्या पृथ्वी इय प्राप्ते ॥ २६ ॥]

पुहवी सुद्धसहावस्स [पृथ्वी शुद्धस्वभावस्य] ।

विउद्धकरपक्कआ मुहमिअऊणउज्जला
विणिहणअणुप्पला अलअघोलिंरिंदिरा ।
पओहररहगिआ गहिरणाहिरुद्धद्रहा
सरिअ सरउब्भवा कमलगोरिआ सोहए ॥ २६ ॥

[विउद्धकरपक्कआ मुरमृगाङ्कज्योत्स्नोज्ज्वला
विनिद्रनयनोत्पला अलकघूर्णनशीलेन्दिरा ।
पओघररथाङ्गिका गभीरनामिबिस्तीर्णद्रहा
सरिदिव शरदुद्धवा कमलगौरी शोभते ॥ २६ ॥]

पछा दोप्पा चेसो मुहलतिगुरु सव्वपरला
गआरनो सेसो हुवइ चलणे सा सिहरिणी ॥ २७ ॥

[पञ्चमात्रपण्मात्रौ द्वौ पञ्चमात्रौ चतुर्मात्राशो मुखल त्रिगुरु सर्व पर-लौ
गुर्वन्त शेषो भवति चरणे सा सिखरिणी ॥ २७ ॥]

सिहरिणी पछमणाहस्स [शिखरिणी पछमनाथस्य] ।

वर लद्धो वंधो सअलगुणमते वुहगणे
वर दीह काल गिरिगहणमज्जे णिवसिअ ।
वर दुट्ठेणासीविसविसहरेणावि रमिअ
ण संजाअ रज्ज पिप्पुणपरिवारेण सहिअ ॥ २७ ॥

[वरं लब्धो बन्धः सकलगुणवति बुधगणे
 वरं दीर्घं कालं गिरिगहनमध्ये निवसितम् ।
 वरं दुष्टेणाशीविपविषधरेणापि रतं
 न संजातं राज्यं पिशुनपरिवारेण सहितम् ॥ २७.१ ॥]

मदक्रंता तिसुहगुरुला पुव्वलं पत्तअं च ॥ २८ ॥

[मन्दाक्रान्ता त्रि-मुख-गुरु षण्मात्रौ पूर्वलं पञ्चमात्रत्रयं च ॥ २८ ॥]

मदक्रंता सुद्धसीलस्स [मन्दाक्रान्ता शुद्धशीलस्य] ।

हारालगं भसलमुहलं हारिपुण्णाअदामं
 केशासत्तं सरसमउअं मालिअं मालईए ।
 कण्णासत्तं णवदलजुआलंकिएकं कलंबं
 मेहालोए मरणहिअआ देइ दुप्पंथिअज्झा ॥ २८.१ ॥

[हारालगं भ्रमरमुखरं हारिपुत्रागदाम
 केशासक्तं सरसमृदुकं माल्यं मालत्याः ।
 कर्णासक्तं नवदलयुगालंकृतमेकं कदम्बं
 मेघालोके मरणहृदया ददाति दुष्पथिकार्या ॥ २८.१ ॥]

दो च्छेइल्ला उरलपगणा जिस्सा इमा हारिणी ॥ २९ ॥

[द्वावन्त्यौ उदरलघुकौ पञ्चमात्रौ यस्याः इयं हारिणी ॥ २९ ॥]

हारिणी सुद्धराअस्स [हारिणी शुद्धरागस्य] ।

ठेरं चंदं तरुणतरणिं दट्ठूण पुव्वण्हए
 बुद्धं लब्धावसरमिव तं हासं गअं पंकअं ।
 दोसंग्गाही असअलअलो खँथो खँई खामओ
 वँको मित्तोवँरि सँइ ठिओ जो तस्स कत्तो सिरी ॥ २९.१ ॥

[स्थविरं चन्द्रं तरुणतरणिं दृष्ट्वा पूर्वाह्ने
 बुद्धं लब्धावसरमिव तद् हासं गतं पङ्कजम् ।
 दोषग्राही असकलकलः स्वस्थः क्षयी क्षामकः
 वक्रो मित्रोपरि सदा स्थितो यस्तस्य कुतः श्रीः ॥ २९.१ ॥]

वंसअलंमि सव्वतिअला चउकलणिहणा

अन्तमुहाइसव्वपरसव्वलहुअपरगा ॥ ३० ॥

[वंशतले सर्वत्रिमात्राः चतुष्कलनिधनाः ।

अन्त-मुख-आदि-सर्व-पर-सर्व-लघुक-परगाः ॥ ३० ॥]

१ रात्रिदोषौ. २ कला-शिल्पादिज्ञानेपि. ३ आकाशाकुलौ. ४ रोगापचर्या. ५ अनृजुदुराशयो. ६ आदित्यसुहृदौ.

वसअल ललहसहायस्स [वशतल लटभस्वभावस्य] ।

दाहिणमारुण परिहट्टसुरहितरुणा

माहवमासअम्मि हसिअव्व सअलतरुणा ।

तुम्ह मह च एत्थ पणिअ णिसुणउ मलओ

घेप्पइ अण्ह(म्ह) कस्स सुहओच्चिअ परिमलओ ॥ ३० १ ॥

[दक्षिणमारुतेन परिहट्टितसुरभितरुणा

माधवमासे हसिता इव सकलतरुणा ।

युष्माक मम चात्र पणित निवृणोतु मलय

गृह्यते आपयो कस्य सुभग एव परिमल ॥ ३० १ ॥]

कोवि अ वसवत्तललिअत्ति पभणइ इम ॥ ३१ ॥

[कोपि च वशपत्रललितमिति प्रमणति इदम् ॥ ३१ ॥]

वसवत्त सुद्धसीलस्स [वशपत्र शुद्धशीलस्य] ।

भूरितलाअवारि विमलं कुवलअपउर

पोम्मपलाव(स)सतिरइर विअगणमणिअ ।

णेच्छइ चाअओ कअदिही सुरवइविहिअ

चुपइ वसवत्तवडिअ जललवमवि सो ॥ ३१ १ ॥

[भूरि तटागवारि विमल कुवलयप्रचुर

पद्मपलाशशान्तिरुचिर द्विजगणमान्यम् ।

नेच्छति चातक कृतघृति सुरपतिविहित

चुम्बति वशपत्रपतित जललवमपि सः ॥ ३१ १ ॥]

पगुणपगणा दोछा वक्का पुव्वला पा अ पोम्म ॥ ३२ ॥

[प्रगुणपन्चमात्रौ द्वौ पन्मात्रौ वक्कौ, पूर्वलौ पन्चमात्रौ च पद्मम् ॥ ३२ ॥]

पोम्म अगारगणस्स [पद्म अङ्गारगणस्य] ।

विसमसुरए केसामोडो धोलिरो मदमद

सहइ समअ उत्थवेणं थोरहारेण रम्मो ।

उअह तरुणा मा हो कोस वालिआए णिअव

कसणघवल्लो मज्झे दिण्णो वम्महेण पडोव्व ॥ ३२ १ ॥

[विषमसुरते केशपन्धो घूर्णनशील मदमन्द

शोभते सम उत्तन्वेन स्थविरहारेण रम्य ।

पश्यत तरुणा मा भो कोश बालिकाया नितम्ब

कृष्णघवल्लो मध्ये दत्तो मन्मथेन पट इव ॥ ३२ १ ॥]

उव(र)लपगणा दो छेइल्ला तं चेअ सा रोहिणी ॥ ३३ ॥

[उदरलौ पञ्चमात्रौ द्वावन्त्यौ तदेव सा रोहिणी ॥ ३३ ॥]

रोहिणी उव्भडस्स [रोहिणी उद्भटस्य] ।

फडहिगहणं दूरे छेत्तं रणं करंजाउलं
सरअदिअहो पिक्का साली वाईजलं सीअलं ।
वसइ स पिओ तस्सि एक्को अत्तावि तत्तो सअं
उअह विगआ भत्तं वेत्तुं सूए पलोदुं घअं ॥ ३३.१ ॥

[कार्पासगहनं दूरे क्षेत्रं, अरण्यं करञ्जाकुलं
शरद्विवसः, पक्वा शालिः वापीजलं शीतलम् ।
वसति स प्रियस्तस्मिन्नेकः पितृष्वसापि ततः स्वयं
पश्य विगता भक्तं गृहीत्वा सूपे प्रवृत्तं घृतम् ॥ ३३.१ ॥]

हरिणिचरणे पंसो छंसो तिअद्धचआरआ ।

सअललगुरू सव्वोरंभंतरालगुरूगुरू ॥ ३४ ॥

[हरिणिचरणे पञ्चमात्रः षण्मात्रः सार्धत्रयचतुर्मात्राः ।
सकल-ल-गुरू सर्वोदराभ्यन्तरालगुरूगुरवः ॥ ३४ ॥]

हरिणी चंदणस्स [हरिणी चन्दनस्य] ।

मलअपवणो चंदालोओ वसंतसमागमो
परहुअरवो वीणुगारो रसो जरठच्छुणो ।
ण तह मिलिआ एदे सव्वे जणंति महं दिहिं
सुरअसमए ओल्लालावो जहा सहि वल्लहो ॥ ३४.१ ॥

[मलयपवनश्चन्द्रालोको वसन्तसमागमः
परभृतरवो वीणोद्गारो रसो जरठेक्षोः ।
न तथा मिलिता एते सर्वे जनयन्ति मे धृतिं
सुरतसमये आर्द्रालापो यथा सखि वल्लभः ॥ ३४.१ ॥]

भावकंता विसमजगणा पआरगणुत्तरा ।

वंक्कावंक्कोअहिपरिमिआ उराइगुरूरल्ला ॥ ३५ ॥

[भावाक्रान्ता विषमजगणा पञ्चमात्रगणोत्तरा ।
वक्रावक्राः उदधिपरिमिताः उदर-आदिगुरू-उदरलाः ॥ ३५ ॥]

भावकंता णिउणस्स [भावाक्रान्ता निपुणस्य] ।

१ कर्पासे फडही देशी. २ विगता भक्तं गृहीत्वा सूपे प्रवृत्तं घृतम्. ३ जरठेक्षोः. ४ मध्यादिगुरुमध्यलाः.
This note really belongs to the last word in the line; it is wrongly put on the 1st in the ms.

चद्रो वक्रो कलुसहिअओ रवी करचंडओ
 पारावारो पअइजलही सिही अविणीअओ ।
 सओ सैको विसमणअणो हरो सगओ हरी
 णाहो मज्झ उण णिरुवमो अणेअगुणालओ ॥ ३५ १ ॥

[चद्रो वक्र कलुपहुट्टयो रवि करचण्ड
 पारावर प्रकृतिजटधी शिखी अविनीत ।
 शक्रोऽन्यत्रिणो विपमनयनो हर सगदो हरि
 नाथो मम पुनर्निरुपमोऽनेकगुणालय ॥ ३५ १ ॥]

अइअट्टा ममत्ता । १७ ॥ दिही वोत्ता । [अत्यष्टि समाप्ता । १७ ॥ धृतिर्वक्तव्या ।]

मदकृता छलहुअजठरा जत्थ सा चित्तलेहा ॥ ३६ ॥

[मन्दाक्रान्ता पटलधुन जठरा यत्र सा चित्रलेखा ॥ ३६ ॥]

चित्तेहा मुद्धमहानस्स [चित्रलेखा शुद्धस्वभासस्य] ।

थोआअवा अहिअतणुदआ वीअचदस्स लेहा
 लग्गा णिंदे सरअघणयणे वंक्कवक्का विहाइ ।
 रैण्ण सेच्छ गअणतलिसए दिव्वसअ्रावहए
 वच्चतेणाहिमअरवइणा णम्भल्लस्तिव्व दिण्णा ॥ ३६ १ ॥

[स्तोकाताम्रा अधिकतनुका द्वितीयाचन्द्रस्य लेखा
 लग्ना रिनग्ये शरद्-घन स्तने वक्त्रका विभाति ।
 रत्ना स्वेच्छ गगनतले दिव्यसन्ध्यावध्या
 व्रजता अहिमकरपतिना नरपञ्चतमिव दत्तम् ॥ ३६ १ ॥]

उलहुअगुरुआ टोप्पा जिस्सा पुव्वला चदमाला ॥ ३७ ॥

[पटलधुपङ्गुरका द्वी पञ्चमात्री पूर्णै यस्या चन्द्रमाला ॥ ३७ ॥]

चदमात्रा हरअत्तस्स [चन्द्रमाला हरदत्तस्य] ।

उअ भमलउल चत्तुज्जाण वच्चमाण कहिंणि
 किर कमलमिण बालापाए भोलिंमाण णिलीण ।
 वलमुहलरव त से सोउ^१ एक्कदव्वाहिलास
 णिवंसह णिलए मा हो अम्ह णेउर कूजिअ वं ॥ ३७ १ ॥

[पश्य अमरकुल त्यक्तवोयान व्रजत् कुनापि
 मिल कमलमिद इति बालापादे भ्रान्त्या निलीनम् ।
 कल्मुषररव तमस्य शुल्वा एकद्रव्याभिलाष
 निवसत निलये मा हो अस्माक नूपुर वृजितमिव ॥ ३७ १ ॥]

^१ वहस्योनिस्त्वात् ^२ सगद ^३ द्वितीयाचन्द्रस्य ^४ रिनग्ये ^५ रमित्वा स्वेच्छम् ^६ तले ^७ त्यक्तवोयान
^८ शनि ^९ भात्या ^{१०} शुल्वा ^{११} एकद्रव्याभिलाषम् ^{१२} निवसत निलये अस्माकमिति नूपुरेण वृजितमिव

दोणिण लहू हुवंति जइ गअवरविलसिअए ।
छत्तगणंतअंमि भणइ तमिह भमरवअं ॥ ३८ ॥

[द्वौ लघू भवतो यदि गजवरविलसितके ।
षट्त्रिमात्रगणान्ते भण्यते तदिह भ्रमरपदम् ॥ ३८ ॥]

भमरवअं सुद्धकईस्स [भ्रमरपदं शुद्धकवेः] ।

मेहकआहिसेअजलपसमिअरअणिअरा
णच्चिरचच्चरीअरवभुहलिअकुमुअसरा ।
उग्गअचंदविंबकरधवलिसअलदिसा
कस्स दिहिं ण देइ भण मणहरसरअणिसा ॥ ३८.१ ॥

[मेघकृताभिषेकजलप्रशमितरजोनिकरा
नर्तितचञ्चरीकरवमुखरितकुमुदसराः ।
उद्गतचन्द्रबिम्बकरधवलितसकलदिशा
कस्य धृतिं न ददाति भण मनोहरशरन्निशा ॥ ३८.१ ॥]

छो चत्तारि चउक्कला पणिहणा सव्वंतउरगा ।
अंतासेसविरामगा अ तमिणं सद्धूलललिअं ॥ ३९ ॥

[षण्मात्रश्चत्वारः चतुर्मात्राः पञ्चमात्रनिधनाः सर्व-अन्त-उदरगाः ।
अन्त-अशेष-विराम-गाश्च तदिदं शार्दूलललितम् ॥ ३९ ॥]

सद्धूलललिअं सुद्धसीलस्स [शार्दूलललितं शुद्धशीलस्य] ।

वाला वालमिअंकवंकभुमआ दीहच्छिजुअला
रत्तासोअणवल्लपल्लवपआ विंवाहरदला ।
लोआणंदिरुंदचंदमुहिआ मालूरथणिआ
सव्वाणं चिअ संघडंति ण विणा पुण्णेहिं धणिआ ॥ ३९.१ ॥

[वाला वालमृगाङ्गवक्रभ्रुवो दीर्घाक्षियुगलाः
रक्ताशोकनूतनपल्लवपदाः बिम्बाधरदलाः ।
लोकानन्ददवृत्तचन्द्रमुख्यो बिल्वस्तन्यः
सर्वेषामेव संघटन्ते न विना पुण्यैर्गृहिण्यः ॥ ३९.१ ॥]

सव्वासेसाईपररउरगा चआरगणा इमे ।
तस्सिं मज्झंते पगणगुरुणो भणंति कुरंगिअं ॥ ४० ॥

[सर्व-अशेष-आदि-पर-उदर-उदर-गाश्चतुर्मात्रगणा इमे ।
तस्मिन्मध्यान्तयोः पञ्चमात्रगुरु भणन्ति कुरङ्गिकम् ॥ ४० ॥]

कुरगिअ वग्गहत्तस्स [पुरङ्गिक ब्रह्मदत्तस्य] ।

संगामारम्मे सुहडवहुले सुराण वि दासणे
विच्छिण्णं सीस अरिहंअरिणा किणा विअ रौइणा ।
सीसंअरुक्कतं भमइ गअणे अघोवरि सठिअ
मिअपिण्डावत्थं गअमिव राण कुलालपभामिअ ॥ ४० १ ॥

[संगामारम्मे सुभट्टवहुले सुराणामपि दासणे
विच्छिन्न शीर्षं × × केनापि राज्ञा ।
शिरस्त्राणाक्रान्त भ्रमति गगने अघडपरि संस्थित
मृत्पिण्डावस्था गतमिव क्षण कुलालप्रभ्रामितम् ॥ ४० १ ॥]

जइ हरिणिमुहे एक्को अण्णो लहू ललिअ इम ॥ ४१ ॥

[यदि हरिणोमुहे एकोऽन्यो लघुर्ललितमिदम् ॥ ४१ ॥]

ललिअ वेरणाअस्स [ललित वैरनागस्य] ।

पहअसलिलए धारासारे णहगणएग्गए
पसरिअणिविले वासारत्ते घणेहिं कलकिए ।
सरअदिणसिरीलोहारीए समत्थिअघोइए
उअ रविपडिमासाणछिंत्ते फुरति किरच्चिणो ॥ ४१ १ ॥

[प्रहतसलिले धारासारे नभोऽङ्कनपरङ्गणे
प्रसृतनिविडे वर्षाराने घनै कलङ्किते ।
शरद्दिनश्रीलोहकारिण्या × × धौते
पश्य रविप्रतिमाशाणस्पृष्टे स्फुरन्ति किलार्च्यपि ॥ ४१ १ ॥]

जइ हरिणिआमड्झिल्लो छसो इमो हरिणीपअ ॥ ४२ ॥

[यदि हरिणीमध्यगत पण्मात्र एतद् हरिणीपदम् ॥ ४२ ॥]

हरिणीपअ तस्सेअ [हरिणीपद तस्यैव] ।

तणुइतणुई दूर जाआ कीस एस सहावओ
सुमुहि मलिणा दीणाआरा किं सआ घरकम्मअ ।
भरसि अहवा अम्हाण कि मुक्कमण्णु णिरुत्तरा ।
णवर पइणा आलिगेउ रोहिणी परिउविआ ॥ ४२ १ ॥

[तनुकतन्वी दूर जाता कस्मात्, एष स्वभाव
सुमुखि मलिना दीनाकारा किं, सदा गृहकर्म ।
स्मरस्थयवास्माक किं, सुकतमन्युर्निरुत्तरा
केवल पत्या आलिङ्ग्य गृहिणी परिचुम्बिता ॥ ४२ १ ॥]

वंक्कावंक्का मअरहररसा गमज्झ दुचाचलं ॥ ४३ ॥

[वक्कावक्का मकरगृहरसा (४,६) गमध्यौ द्वौ चतुर्मात्रौ अचलम् ॥ ४३ ॥]

अचलं जीवदेअस्स [अचलं जीवदेवस्य] ।

सव्वा भूमी णरसिरभरिआ सलोहिअकद्दमा
सगगो सुण्णो हरिहरपमुहा सुरावि समागआ ।
कैत्तो गच्छं अमुणिअणिलअं भणंतमिवाउलं
कंठछिण्णं भमइ भडसिरं णहच्चि(म्मि)अ केवलं ॥ ४३.१ ॥

[सर्वा भूमिर्नरशिरोभृता सलोहितकर्दमा
स्वर्गः शून्यो हरिहरप्रमुखाः सुरा अपि समागताः ।
कुतो गमिष्यामि अज्ञातनिलयं भणदिवाकुलं
कण्ठच्छिन्नं भ्रमति भटशिरो नभस्येव केवलम् ॥ ४३.१ ॥]

उदाहितो परलहुपजुअं एक्को गुरू केसरं ॥ ४४ ॥

[रुद्रेभ्यः परलघुपञ्चमात्रयुगं एको गुरुः केसरम् ॥ ४४ ॥]

केसरं तस्सेअ [केसरं तस्यैव] ।

णो दट्ठव्वं परमणसहिअं दुट्ठक्कुराणं मुहं
णो सोअव्वं खलजणवअणं वज्जासणीसंणिहं ।
णो वोत्तव्वं किवणजणवदे देहित्ति दीणक्खरं
साहिप्पाअं णँडइव समरे उद्धं कवंधं ठिअं ॥ ४४.१ ॥

[नो द्रष्टव्यं परमासह्यं दुष्टस्वामिनां मुखं
न श्रोतव्यं खलजनवचनं वज्राशनिसंनिभम् ।
नो वक्तव्यं कृपणजनपदे देहीति दीनाक्षरं
साभिप्रायं नट इव समरे ऊर्ध्वं कवन्धं स्थितम् ॥ ४४.१ ॥]

वंक्कावंक्केसूँ परलपजुअं दो गआरावसाणं ।

णिदिट्ठा एसा कुसुमिअलआवेल्लिआ छंदअम्मि ॥ ४५ ॥

[वक्कावक्का इषवः परलं पञ्चमात्रयुगं द्विगुर्ववसानम् ।
निर्दिष्टा एषा कुसुमितलतावेल्लिता छन्दसि ॥ ४५ ॥]

कुसुमिअलआवेल्लिआ अंगारगणस्स [कुसुमितलतावेल्लिता अङ्गारगणस्य] ।

१ गुरुद्वयमध्ये गुरुमध्यौ द्वौ चौ. २ कुत्र गमिष्यामि. ३ नट इव. ४ कवन्धस्य दर्शनश्रवणवचनाभावादियमुत्प्रेक्षा.
५ गुरवो लघवश्च इषवः पञ्च.

दंष्ट्रु सालत्तं चरणजुअल सत्यरे पथिअस्स
 अत्तो कि एअ णवर गलिअ ककणं वंदणंष्ट्रं ।
 अज्ज ऊढाप उअह चरिअ माउआए वट्ठए
 अम्हाण जेट्ठा भणिअ सणिअ वदिअ पसुलीए ॥ ४५ ॥

[दृष्ट्वा सालक्तं चरणयुगल सस्तरे पथिक्वस्य
 अत्तो किमेतत् केवल गलित कङ्कण वन्दनार्थम् ।
 आर्य ऊढाया पश्यत् चरित मातृकाया वध्वा
 अस्माक ज्येष्ठा भणित्वा शनैर्वन्दित पासुल्या ॥ ४५ ॥]

इसुरेसलगा मज्झंजु दोप्पा ग च साणंगलेहा ॥ ४६ ॥
 [इपुरसलगा मध्यजुंको द्वो पञ्चमात्रौ गश्च सानङ्गलेया ॥ ४६ ॥]

अणगलेहा जणमणाणदस्स [अनङ्गलेया जनमनोनन्दस्य] ।

कणअमइआ अम्हेक्काजाई वड्ढिमा एत्थ अम्ह
 कमलमउअ कत्तो सपत्तं कुडल गंडदेसं ।
 उअह अहअ पाएणालिद्ध णिट्ठिसेसा हआसा
 कहइव जणे सोएणाउणण णेउर ओरसत्त ॥ ४६ ॥

[कनकमयी आवधोरेका जातिर्महत्त्वमत्र मम
 कमलमृदुक कुत संप्राप्त कुण्डल गण्डदेशम् ।
 पश्यताह पादेनालीढ, निर्विशेषा हताशा
 कथयतीव बने शोकेनापूर्ण नूपुर उपरसत् ॥ ४६ ॥]

दी(दि)ही समत्ता ॥ १८ ॥ अइदी(दि)ही वोत्तन्वा । [धृति समाप्ता ॥ १८ ॥ अतिधृतिवर्कतव्या ॥]

छो चा तिणिण दुपा दआरणिहणा सव्वतमज्झंतगा ।
 लतो लतगुरु जहि च तमिण सहूलविक्रीडिअ ॥ ४७ ॥

[पञ्चमात्रश्चतुर्मात्राख्यो द्वो पञ्चमात्रौ द्विमात्रनिधना सर्वान्तमध्यान्तगा ।
 लान्तो लान्तगुरु यत्र च तदिद शार्दूलविक्रीडितम् ॥ ४७ ॥]

सहूलविक्रीडिअ सीलणिहिस्स [शार्दूलविक्रीडित शीलनिधे] ।

किं सेअँहिसिर जआँ दससिर हतुं गओ राहओ
 आणीअ कइणा पअडगइणा सेउस्स केणपि हु ।
 चित्तते च सअए णहगणगआ दट्ठूण ज खेचए
 कत्तो सामलए गिरिस्मि मलए सिंग सस्सकुज्जलं ॥ ४७ ॥

१ दृष्ट्वा २ वन्दनष्ट Ms Is it वदनष्टम् ? ३ इत पासुल्यावचनम् ४ क्रमेणान्वय ५ मध्यलघू
 ६ शोकेनापूर्णम् ७ श्वेतादिशिर यदा ८ (कृते) ९ सदा १० दुन्दुभेरस्ति(स्थि)कृतम्

[किं श्वेताद्रिशिरः यदा दशशिरसं हन्तुं गतो राघवः
 आनीतं कपिना प्रचण्डगतिना सेतोः केनापि खलु ।
 चिन्तयन्तश्च सदा नभोऽङ्गनगता दृष्ट्वा यं खेचराः ।
 कुतः श्यामलके गिरौ मलये शृङ्गं शशाङ्कोज्ज्वलम् ॥ ४७.१ ॥]

अथवा हालस्स [अथवा हालस्य] ।

कामं पुष्पधणुं सकुसुमसरं तूर्णं तिअच्छाहअं
 सोउं जं जुवईजणो ण कुविओ तं अत्थि से कारणं ।
 हेलासज्जजअं समत्तमिणमो पाअंतरालीकअं
 केसाकेसिणिबंधणच्चिअ जअं; एत्थम्ह को मल्लओ ॥ ४७.२ ॥
 [कामं पुष्पधन्वानं सकुसुमसरं तूर्णं त्र्यक्षाहतं
 श्रुत्वा यद्युवतिजनो न कुपितः तदस्त्यस्य कारणम् ।
 हेलासाध्यजयं समस्तमेतत् पादान्तरालीकृतं
 केशाकेशिनिबन्धनमेव जगत् अत्रास्माकं को मल्लः ॥ ४७.२ ॥]

वंकज्जू बाणा मुहतिपगणा जत्थ तं पुष्पदामं ॥ ४८ ॥

[वक्रर्जवो बाणाः x x यत्र तत्पुष्पदामं ॥ ४८ ॥]

पुष्पदामं अंगारगणस्स [पुष्पदाम अङ्गारगणस्य] ।

झंकारोलीणं परहुअविखअं सुंदरा सिंदुवारा
 पुण्णाआसोआ विअसिअकमला हंसमो(सो)हा सरोहा ।
 कामेणेआइं गहिअ महिअलोलगिआ सा मअच्छी
 उम्माहो डाहो हुवइ अणसणं तेण तिस्सा विओए ॥ ४८.१ ॥

[झंकारावलीनं परभृतविरुतं सुन्दराः सिन्दुवाराः
 पुन्नागाशोकाः विकसितकमलाः हंसशोभाः सरओघाः ।
 कामेनैतानि गृहीत्वा महीतले सेविता सा मृगाक्षी
 उन्माथो दाहो भवत्यनशनं तेन तस्या वियोगे ॥ ४८.१ ॥]

से^२ सूरुहिंतो परलहुपजुअं गं चंदविंव इमं ॥ ४९ ॥

[अस्य सूर्यात्परलघुपञ्चमात्रयुगं गं चन्द्रबिम्बमिदम् ॥ ४९ ॥]

चंदविंव सुद्धसहावस्स [चन्द्रबिम्बं शुद्धस्वभावस्य] ।

संझाराइल्लं गहगणसर्वलं थोउगिअं जोण्हिअं
 गाढं ओढेउं^३ इअविहरुइरं कोसुंभिअं वणिर्णिअं ।

१ तूर्णं त्र्यक्षाहतम्. २ अस्य पुष्पदाम्नः द्वादशाक्षरात्. ३ संध्यारागवतीम्. ४ शबलाम्. ५ अवगुण्ठ्य
 एवंविधरुचिराम्. ६ वर्णिकाम्.

ऐर विच्छाअ (अ) व्हसिंअजरअर रोलौरिउ भक्कैर
दुट्ठ्ठा भव्वा उजह णहसिरी सोमं सिआँ सीअल ॥ ४९ १ ॥

[सधारागवती ग्रहणशमला स्तोकोद्गता ज्योत्स्ना
गाढ अवगुण्डय एवविधरुचिरा कौसुम्भिकी वर्णिकाम् ।
स्वविर विच्छाय हसितजरत्नकर प्रतार्य भास्कर
द्रष्टव्या भया पश्यत नभ श्री सोम श्रिता शीतलम् ॥ ४९ १ ॥]

रसाँ दो रभाए मुहलपरगा दोणिण पा लोअरा ग ॥ ५० ॥

[रसो द्वो रम्भाया मुत्तलपरगौ द्वौ पञ्चमात्रौ लोदरौ ग ॥ ५० ॥]

रभा सुद्धसीलस्स [रम्भा शुद्धशीलस्य] ।

णिसाचदालोए विरहविहुरो सोअसंभतचित्तो
फुड णिद्धामोए ण लहुणँ रइ चक्रओ पोम्मसडे ।
एणं अप्पच्छँआघडिअसलिले मज्जिउम्मिल्लमाणो
गओ तीरा तीर कट्ठणमुहलो जाअजाआचिओओ ॥ ५० १ ॥

[निशाचन्द्रालोके विरहविधुरो शोकसभ्रान्तचित्त
स्फुट स्निग्धामोदे न लब्ध्वा रतिं चक्रवाक पद्मपण्डे ।
क्षण आत्मच्छायाघटितसलिले मज्जन्मुग्धजन्
गतस्तीरात्तीर कर्णमुत्तरो जातजायावियोगः ॥ ५० १ ॥]

इमच्चैअ च्छाआ जइ रसजुआ पा दोणिण लता गुरु ॥ ५१ ॥

[इयमेव च्छाया घटि रसयुतौ पञ्चमात्रौ द्वौ लान्तो गुरु ॥ ५१ ॥]

छाआ तस्सेअ [छाया तस्यैव] ।

हला दिट्ठा दिट्ठा विगअकुसुमा णिण्णेहमूला हआ
इमा मुक्कामोआ अलअर्जरढा सजाअसेअप्फला ।
यलामोडिज्जंती तहचि महुँणा मासेण सव्वणिअ
कह पुट्ठाँसाढं गलिअमअण जेट्ठ(ट्ठ) गआ कोहँली ॥ ५१ १ ॥

[हला दृष्टा व्यर्था विगतकुसुमा नि स्नेहमूला हता
द्वय मुक्तामोदा अलतजरटा असजातसेकफला ।
बलात्कारेण तथापि मधुना मासेन सर्वाङ्गत
कथ वृद्धापढ गलितमदन ज्येष्ठ गता कोहली ॥ ५१ १ ॥]

१ स्फुटितजरत्नकरम् २ प्रतार्य, could the word be बोलावित ? रोलौरिउ does not make any sense
३ भास्करम् ४ श्रिता ५ पदकदय लादिगान्तम् ६ लहुण इदम् Ms ॥ आत्मप्रतिविम्बे चक्राबुद्ध्या ८ अलता
चासी जरटा च प्ररोहाभावत्वात् ९ सेफ १० चैत्रेण वसन्तेन वा ११ वृद्ध आपादो दण्डस्त गता, वृद्धविशेष
१२ वृष्माण्डोन्मत्ता वृद्धनायिका च

इहाइच्चाहितो उरगचजुअं गुरू मअरंदिआ ॥ ५२ ॥

[इहादित्यात् उदरगं चतुर्मात्रयुगं गुरूश्च मकरन्दिका ॥ ५२ ॥]

मअरंदिआ वेरणागस्स [मकरन्दिका वैरणागस्य] ।

पिए रेवातीरे भरसि रमिअं मणोहरकाणणे

गए वासारत्ते सरअसमए सअंदपओसए ।

कअं गासद्धंसे किसलअदलं मुहाहि मुहं तुहं

ठिअं चित्ते कंतं इअ सुमैरिउं करी परिमुच्छिओ ॥ ५२.१ ॥

[‘ प्रिये रेवातीरे स्मरसि रतं मनोहरकानने

गते वर्षारात्रे शरत्समये सचन्द्रप्रदोषे ।

कृतं ग्रासध्वंसे किसलयदलं मुखान्मुखं त्वं ’

स्थितां चित्ते कान्तामिति स्मृत्वा करी परिमूर्च्छितः ॥ ५२.१ ॥]

अइदिही समत्ता ॥१९॥ कई वोत्तवा ॥ [अतिधृतिः समाप्ता ॥१९॥ कृतिर्वक्तव्या ॥]

रसास्सा सोहाए मुहलपरगुरू दोणिण पा लोअरा गं ॥ ५३ ॥

[रसाश्चाः शोभायां मुखलपरगुरवः द्वौ पञ्चमात्रौ लोदरौ गम् ॥ ५३ ॥]

सोहा तस्सेअ [शोभा तस्यैव] ।

इमं जम्माउव्वं पिअअम ण मए सिक्खिअं कोणुबंधो

तुमं एक्कगाही सुहअ ण मुणिमो कुप्प मा जप्पमाणो(णी) ।

अलं सव्वंगेसुं पअलिअपुलआ चुंविरी दीहरच्छी

गआ णाहीहुत्तं कम्मेलणिअरवा लिंगादिण्णगहत्था ॥ ५३.१ ॥

[इदं जन्मापूर्वं प्रियतम न मया शिक्षितं कोनुबन्धः

त्वमेकग्राही सुभग न जानीमः कुप्य मा जल्पन्ती ।

अलं सर्वाङ्गेषु प्रकटितपुलका चुम्बनशीला दीर्घाक्षी

गता नाभिमुखं कलमणितरवा लिङ्गदत्ताग्रहस्ता ॥ ५३.१ ॥]

गन्धी पद्धी अ दोग्गा मुहसअलपारंतला चित्तमाला ॥ ५४ ॥

[गाश्चत्वारः पाश्चत्वारश्च द्वौ गौ मुख-सकल-पार-अन्तलाः चित्रमाला ॥ ५४ ॥]

चित्तमाला सुद्धसीलस्स [चित्रमाला शुद्धशीलस्य] ।

एणिह एत्थम्ह गामे सुलहवसही दुक्करं पंथिआणं

एक्को देईणिवासे तरुणपहिओ संपइ च्चेअ सुत्तो ।

कंतं चित्ते ठवेउं घणघणरवे तेण तं कं पि गीअं

कट्ठं दट्ठूण जेणं करुणहिअओ होइ लोओ असेसो ॥ ५४.१ ॥

[इदानीमत्र अस्माकं ग्रामे सुलभमस्ति दुष्करा पथिकाना
एको देवीनिवासे तरुणपथिक सप्रत्येव सुत ।
क्रान्ता चित्ते स्यापयित्वा घनघनरवे तेन तत् किमपि गीत
कष्ट दृष्ट्वा येन करुणहृदयो भवति लोकोऽशेष ॥ ५४ १ ॥]

दोच्चा चत्तारि पसा सअलसअलगा पुव्वगमुहला ।
सेससे गावराई जइ गुरुसहिओ एसा सुवअणा ॥ ५५ ॥
[द्वौ चतुर्मात्रौ चत्तार पञ्चमात्रा सकलसकलगौ पूर्व-अङ्ग-मुप ला ।
क्षेपाक्षे गुमांदि यदि गुरुमहित एसा सुवदना ॥ ५५ ॥]

सुवअणा तस्सेअ [सुवदना तस्यैव] ।

पारावारो अमेओ सअवअरहिओ मज्जा अ वसही
णिच्चं पूरिज्जमाणो जइवि परिमिअ से तं चिअ जलम् ।
रेवावाहो समुहं भरइ सविसअ विंझ च सअलं
आजम्मत्त वहंता अल्लिअपसरा दीसति विरला ॥ ५५ १ ॥
[पारावारोऽमेय क्षयव्ययरहित मध्या च वसति
नित्य पूर्यमाणो यद्यपि परिमितमस्य तदेव जलम् ।
रेवाप्रवाह समुद्र भरति सविषय विन्ध्य च सकल
आजन्मान्त वहन्त अस्त्रलितप्रसरा दृश्यन्ते विरला ॥ ५५ १ ॥]

कई समत्ता ॥ २० ॥ पअई वोत्तव्वा ॥ [कृति' समाप्ता ॥ २० ॥ प्रकृतिर्वैवर्तव्या ॥]

सअलमुहाइसन्वणिहणाइलहू णिहणतपारगा ।
णव तिअला तहि च किर सत्तमचेण भणति सिद्धिअ ॥ ५६ ॥
[सकल-मुप-आदि-सर्वं निधन-आदि लघवो निधन-अन्त पार गा ।
नव त्रिलला तत्र च किर सप्तमचतुमात्रेण भणन्ति सिद्धिम् ॥ ५६ ॥]

सिद्धी सुद्धसहावस्स [सिद्धि शुद्धस्वभावस्य] ।

विअसिअकुदसंदमअरदणिगतरकासहासआ
कमलमिलतलोलभसलावलिरुद्धणहततालआ ।
पुलिणभमंतचदकिरणाहअहसविइण्णसोहआ
सरअणिसा हरति भण क व ण पयिअसत्थमोहआ ॥ ५६ १ ॥

[विकसितकुन्दस्यन्दिमकरन्द निरन्तरकाशहासा
कमलमिललोलभ्रमरावलिर्द्दनभोन्तराला ।
पुलिनभ्रमचन्द्रनिरणाहतहसवितीक्ष्णशोभा
सरन्निशा हरन्ति भण कमिव न पथिकसार्थमोहिन्य ॥ ५६ १ ॥]

दोच्चा वंका मुहंगप्पढममुहपुराउद्ध पा सद्धराए ॥ ५७ ॥

[द्वौ चतुर्मात्रौ वक्रौ मुख-अङ्ग-प्रथम-पुरा-ऊर्ध्वाः पञ्चमात्राः स्रग्धरायास् ॥ ५७ ॥]

सद्धरा विमलएवस्स [स्रग्धरा विमलदेवस्य] ।

भेहं जुत्तप्पमाणं कसणघणणिहं दाणउम्मिण्णगंडं

चंडं उद्धंडसुंडं सुरहिमअजलोसित्तपाअप्पदेसं ।

मत्तं भिगोपणीअं रविअरतविअं कण्णतालोपवीअं

एअं पेच्छाहि कंते कमलिणिणिलअं वच्चमाणं गइदं ॥ ५७.१ ॥

[भद्रं युक्तप्रमाणं कृष्णघननिभं दानोद्भिन्नगण्डं

चण्डं उद्दण्डशुण्डं सुरभिमदजलावसित्तपादप्रदेशम् ।

मत्तं भृङ्गोपणीतं रविकरतापितं कर्णतालोपवीज्यं

एतं प्रेक्षस्व कान्ते कमलिनीनिलयं व्रजन्तं गजेन्द्रम् ॥ ५७.१ ॥]

अहवा सीलणिहिस्स [अथवा शीलनिधेः] ।

जत्तो पेसेइ दिट्ठिं सरसकुवलापीडरूअं सरूआ

मुद्धा इद्धं सलीलं सवणविलसिरं दंतकंतीसणाहं ।

तत्तो कोअंडमुट्ठी णिहिअवरसरो गाढमावद्धलज्जो(कखो ?)

दूरं आणाविहेओ पसरइ मअणो पुण्वमारूढवक्खो ॥ ५७.२ ॥

[यतः प्रेषयति दृष्टिं सरसकुवल्यापीडरूपां सरूपा

मुग्धा इद्धां सलीलां श्रवणविलसितां दन्तकान्तिसनाथाम् ।

ततः कोदण्डमुष्टिर्निहितवरशरः गाढमाबद्धलक्षः

दूरमाज्ञाविधेयः प्रसरति मदनः पूर्वमारूढपक्षः ॥ ५७.२ ॥]

पअई समत्ता ॥ २१ ॥ आअई वोत्तवा । [प्रकृतिः समाप्ता ॥ २१ ॥ आकृतिर्वक्तव्या ॥]

सत्तचआरगणाइगुरू गवरा जइ सा भणिआ मइरा ॥ ५८ ॥

[सप्त चतुर्मात्रा आदिगुरवः गान्ता यदि सा भणिता मदिरा ॥ ५८ ॥]

मइरा राहाए [मदिरा राधायाः] ।

सत्तकरिंदकवोलमओज्जरपंकपसाहणसामलिआ

दाहिणमारुअमेलविआ मअमेम्मलिआ भसलावलिआ ।

केअइकेसरधूसलिआ पसरंतमणोहरणीसणिआ

घोलइ कामिअणोवरि णज्जइ वम्महमुक्कसरासणिआ ॥ ५८.१ ॥

[सत्तकरीन्द्रकपोलमदोत्क्षरत्पङ्कप्रसाधनश्यामलिता

दक्षिणमारुतमेलिता मदविह्वला भ्रमरावलिः ।

केतकीकेसरधूसरिता प्रसरन्मनोहरनिःस्वनिका

घूर्णति कामिजनोपरि शायते मन्मथमुक्तशराशनिः ॥ ५८.१ ॥]

छो उरलो उरतउअरतमज्झपरगा जहिं च चगणा ।
एरिसलक्खणेण रइआ हुवति किर मइअरस चरणा ॥ ५९ ॥

[पणमात्र उदरल उदर-अन्त-उदर-अन्त-मध्य-पर-गा यत्र च चतुमात्रा ।
एतादृशलक्षणेन रचिता भवन्ति किल मद्रकस्य चरणा ॥ ५९ ॥]

मदअ कुमारसोम्मस्स [मद्रक कुमारसौम्यस्य] ।

जं वडवाणलेण समअ अणादणिहण णिवद्धवहर
जं मअलंछणेण सुहसंगमेण सहिअ ठिअ च सुइर ।
जं च विसं हरस्स अमअ सुराण रअणाअरेण विहिअ
तं अविणीअआण अकुलीणआण अगुरुआण णंति दिहिं ॥ ५९ १ ॥

[यद्वडवानलेन सम अनादिनिधन निबद्धवैर
यन्मृगलाञ्छनेन सुखसंगमेन सहित स्थित च सुचिरम् ।
यच्च विष हरस्य अमृत सुराणा रत्नाकरेण विहित
तदविनीताना अकुलीनाना अगुरुकाना ददाति धृतिम् ॥ ५९ १ ॥]

आअई समत्ता ॥ २२ ॥ मिअई वोत्तमा । [आकृति समाप्ता ॥ २२ ॥ विहृतिर्विस्तृत्या ।]

जइ उण मइअस्स छगणोवसाणगुरुओ तमस्स ललिअ ॥ ६० ॥

[यदि पुनर्मद्रकस्य पणमात्रोऽवसानगुर तदस्य ललितम् ॥ ६० ॥]

ललिअ मूलदेवस्स [ललित मूलदेवस्य] ।

उअह इम पउत्थवइआद सवणवचंदणहधवलं
करणिमिअं विसण्णवअण तंहिपि तरलामलच्छिजुअलं ।
णहु अरुणुप्पलम्मि कमल कआवि कमलमि णीलजलअ
इअ परिचिंतिअण विगअ कहिं पि ण ठिअ चलालिवलअ ॥ ६० १ ॥

[पश्यतेऽ प्रोषितपतिकाया सान्द्रनयचन्दनार्द्रधवल
करनिमित्त विषण्णमदन तत्रापि तरलामलाभियुगलम् ।
न एतु अरुणोत्पले कमल कदापि कमले नीलजलज
इति परिचिन्त्य विगत कुत्रापि न स्थित चलालिवलयम् ॥ ६० १ ॥]

मत्ताकीला विज्जूमाला उवरि हुवइ जइ मणिगुणणिअरो ॥ ६१ ॥

[मत्ताकीला त्रियुग्मालोपरि भवति यदि मणिगुणनिकर ॥ ६१ ॥]

मत्ताकीला तस्सेअ [मत्ताकीला तस्यैव] ।

१ यथा वृत्तवरेण वडवानलेनानिशातलमपि पानीय नाभिभूयते तथा वृत्तवरा अपि वय केनापि नाभिमाभ्या
रति भाव २ सान्द्र ३ क्षिप्तम् ४ तन्मित्रमपि

बद्धा दोला दिट्ठा चूआ महुअरपलविरपरहुअबहला
 उद्दामा पुण्णाआमोआ मअमुइअमिलिअमहुलिहमुहला ।
 फुल्ला रत्तासोआरामा तह विउलजलकमलसरा
 अत्ता पत्तो दुक्खं देंतो विरहिजणमरणमिव महुसमओ ॥ ६१.१ ॥

[बद्धा दोला दृष्टाश्रूता मधुकरप्रलापशीलपरभृतबहलाः
 उद्दामाः पुन्नागामोदाः मदमुदितमिलितमधुलिङ्गमुखराः ।
 फुल्ला रक्ताशोकारामास्तथा विपुलजलानि कमलसरांसि
 मातः प्राप्ता दुःखं ददद्विरहिजनमरणमिव मधुसमयः ॥ ६१.१ ॥]

विकई समत्ता ॥ २३ ॥ संकई वोत्तव्वा । [विकृतिः समाप्ता ॥ २३ ॥ संकृतिर्वक्तव्या ।]

अट्ट चआरा मुहसअलगुरू सव्वलहू परमुहमुहगा अ ।
 सव्वलहू सव्वगुरूअरइअं लक्खणअं इणमिह तणुईए ॥ ६२ ॥

[अष्ट चतुर्मात्राः मुख-सकल-गुरवः सर्वलघुः पर-मुख-मुख-गाश्च ।
 सर्वलघुः सर्वगुरुकरचितं लक्षणकमिदमिह तन्व्याम् ॥ ६२ ॥]

तणुई सुद्धसीलस्स [तन्वी शुद्धशीलस्य] ।

जाअइ भंगो अह पडइ तहिं जत्थ जणो कुणइ ण परिसंगं
 अक्खविओ ओविसणइ अ फुडं होज्ज वसे विहिअफलविहंगो ।
 पेच्छह बाणो गुणघडिअतणू तिम्मगओ तहवि सहइ एअं
 किं व ण वंके उवलहइ णरो दुक्खसहो पअइरिउसहाओ ॥ ६२.१ ॥

[जायते भङ्गः अथ पतति तत्र यत्र जनो न करोति परिसंगं
 अक्षपितोऽवसीदति च स्फुटं भवेद्वशे विहितफलविभङ्गः ।
 प्रेक्षध्वं बाणो गुणघटिततनुस्तिग्मगतस्तथापि सहत एतत्
 किमिव न वंके उपलभते नरो दुःखसहः प्रकृतिरिपुसहायः ॥ ६२.१ ॥]

संकई समत्ता ॥ २४ ॥ अइकई वोत्तव्वा । [संस्कृतिः समाप्ता ॥ २४ ॥ अतिकृतिर्वक्तव्या ।]

कोंचवआ सा रूववईए जइ उवरि हुवइ मणिगुणणिअरो ॥ ६३ ॥

[क्रौञ्चपदा सा रुक्मवत्या यदि उपरि भवति मणिगुणनिकरः ॥ ६३ ॥]

रूववई (कोंचवआ ?) कुमारअत्तस्स [क्रौञ्चपदा कुमारदत्तस्य] ।

कामसरोघाअल्लुणसीलो गअवइजुवइजणमणहरणो
 मंथरसंचारं वहमाणो पिअमिलिअमिहुणजणदिहिजणणो ।
 सीअलभावासासिअसंतो भसलमुहलजणमणहरववणो
 वाअइ पच्चूसम्मि वसंते मलअगिरिसुरहिपरिमलपवणो ॥ ६३.१ ॥

[कामशरौघाक्रमणशीलः गजपतियुवतिजनमनोहरणः
 मन्थरसंचारं वहन् प्रियमिलितमिथुनजनधृतिजननः ।
 शीतलभावाश्वासितश्रान्तो भ्रमरमुखरजनमनोहर × × ×
 वाति प्रत्यूषे वसन्ते मलयगिरिसुरभिपरिमलपवनः ॥ ६३.१ ॥]

अइई समता ॥ २५ ॥ उक्कई वोत्तगा । [अतिकृतिः समाप्ता ॥ २५ ॥ उत्कृतिर्वक्तव्या ।]

अताइत्तिगविरइअमविरलचउलहुअमुवह अववाह त ॥ ६४ ॥

[अन्तादिगिरिविरचितमविरलचतुर्लघुक पश्यत अपवाह तत् ॥ ६४ ॥]

अपवाह सुद्धसहावत्स [अपवाह शुद्धस्वभावस्य] ।

फुल्लेलावणपसरिअपरिमलपरिपिहिअसअलभुअणाभोओ
माअङ्गगअसुमणसकुवलअवणकमलपसरिअरआमोदो(ओ) ।

अच्चत पिअपरहुअमहुअरमहुअररइअरवसगीओ
अच्चो कस्स च ण हरइ मणहर मलअगिरिसुरहिसिहरुहेसो ॥ ६४ १ ॥

[फुल्लेलावनप्रसृतपरिमलपरिपिहितसकलभुवनामोग

× × × इतसुमन कुणल्यनकमलप्रसुतरजआमोद ।

अत्यंत प्रियपरभृतमपुरुषधुरतरचितरवसंगीत

अच्चो कस्येव न हरति मनोहर मलयगिरिसुरभिशिखरोदेश ॥ ६४ १ ॥]

गेभा लासा पो मज्झज्जू परगुरुचतगणणिहण भुअंगविअभिअ ॥ ६५ ॥

[गा इभा ला आशा पञ्चमात्रो मध्यजु परगुरुचतुर्मात्रत्रिमात्रनिधन

भुजगविजृम्भितम् ॥ ६५ ॥]

भुअगणिज(अ)भिअ तस्सेअ [भुजगविजृम्भित तस्यैव] ।

कामुक्कोआ आआ वाआ मलअगिरिसुरहिदुमदिण्णगंधमणोहरा
सदच्छाआ जाआ चूआ कलअलिअवहलकलकोइलालवणुअमडा ।

पोम्मावासा हसुग्गीआ परिमलिअभसलपरिउयिआ कमलाअरा
एसो पत्तो माराअतो विरहिअणहिअअपरिसोसओ महुमासओ ॥ ६५ १ ॥

[कामोक्कोपा आगता वाता मलयगिरिसुरभिद्रुमदक्षगन्धमनोहरा

सान्द्रच्छाया जाताश्चूता कलकलितग्रहलकलकोकिलालपनोद्भवा ।

पञ्चावासा हसोद्गीता परिमृदितभ्रमरपरिचुम्बिता कमलाकरा

एष प्राप्तो मारयमान विरहिजनहृदयपरिशोषको मधुमास ॥ ६५ १ ॥]

उक्कई समता ॥ २६ ॥ [उत्कृति समाप्ता ।]

एत्थलहुअहिअलहुणो चत्तारि पिपीडिकाइ णव करहे ।

होति^१ चउद्ध पणवे मालाविस्ते तओ पंच ॥ ६६ ॥

१ उरवोद्यी लघ्वो दश प मध्यलघु २ भुजगविजृम्भितमेव चतुर्दशलघुभि पिपीडिका । अस्यां नवलघुवृद्धी करम । भुजगे चतुर्दशलघुवृद्धी पणव । पणवे पञ्चलघुवृद्धी मालावृत्तामिति ।

[अत्रत्यलघ्वधिकलघवश्चत्वारः पिपीडिकायां; नव करभे ।
भवन्ति चतुर्दश पणवे मालावृत्ते ततः पञ्च ॥ ६६ ॥]

सा पिपीडिआ तिलोअणस्स [पिपीडिका त्रिलोचनस्य] ।

अव्वो गिम्हे उण्हा वाआ दिवसअरकिरणवणदवभरिआ
जलंति दिसामुहा
वासारत्ते दूसंचारा णवजलअजणिअजलवहलपहा णिरंतरकद्दमा ।
हेमंते ओसँदीभावा घणतुहिणपवणपडिपहअदुमा ण देंति पवेसअं
णाहाहो कत्तो दे जत्ता अणुहवसु सुहअ सइ सुरअसुहं
रसाअणसंणिहं ॥ ६६.१ ॥

[अम्बो ग्रीष्मे ऊष्णा वाताः दिवसकरकिरणवनदवभृतानि ज्वलन्ति दिशामुखानि
वर्षारात्रे दुःसंचाराः नवजलदजनितजलब्रह्माः पन्थानः निरन्तरकर्मदाः ।
हेमन्ते अवश्यायार्द्रीभावाः घनतुहिनपवनप्रतिप्रहतद्रुमाः न ददति प्रवेशकं
नाथ अहो कुतस्ते यात्रा अनुभव सुभग स्वयं सुरतसुखं रसायनसंनिभम् ॥ ६६.१ ॥]

करहो सुद्धसीलस्स [करभः शुद्धशीलस्य] ।

खामा सामा सासुक्कंपा मुहकसणकठिणपरिमलिअघुसिणमसिण-
थणजुअलं भुआहि णिरंभिऊं^३
कामाअत्ता पेमुम्मत्ता चलरमँणकँणिररवमुहलरसणिआविहूसणिआ
इमा ।
घोळ्ळाँव्वेँती केसामेलं वरसुरहिकुसुमरअमिलिअभसलमुहलिआ
विसंठुलगत्तिआ
तुज्झं मुद्धा मग्गालग्गा समसलिलकलिअ करधरिअसिठिल-
रसणिआ जणेण प्रहासिआ ॥ ६६.२ ॥

[क्षामा श्यामा श्वासोत्कम्पा कृष्णमुख-कठिण-परिमलितघुसृणमसृणस्तनयुगलं
भुजाभ्यां निरुध्य
कामायत्ता प्रेमोन्मत्ता चलरमणक्वणनशीलरवमुखररशनिकाविभूषणा इयम् ।
घूर्णयन्ती केशपाशं वरसुरभिकुसुमरजोमिलितभ्रमरमुखरिता विसंठुलगान्त्रिका
तव मुग्धा मार्गालग्ना श्रमसलिलकलिता करधृतशिथिल-
रशनिका जनेन प्रहासिता ॥ ६६.२ ॥]

पणवो सुद्धसहावस्स [पणवः शुद्धस्वभावस्य] ।

संदो खंदो कुंदच्छाओ सरअघणतुहिणकमलवणकुमुअहरहसिअसिअ-
तणू ससंककरुज्जलो
तारो पारावाररप्पारो धवलिअजलथलगअणजणसअभुअणअलपरि-
सरप्पसाहिअदिम्मुहो ।

१ पन्थानः. २ अवश्यायार्द्रीभावाः. ३ निरुध्य. ४ नितम्ब. ५ प्रतिस्वनवत्. ६ घूर्णयन्ती. ७ तारं.
८ पारावारवदपारं.

લોઆલોઅચ્છે'અ ગતુ' દટકઢિણવિઅટકલે'બલઘડળપડિવડળવલદ્વથો
 ગરેંદ તુહ જસો
 ઉત્તુગો સેઅપ્પા'આરો ઉઅ હરદ્વ પરમતિહુઅણસિરિ મળહરચિરદ્વઅરદ્વ-
 મંદિરસ્સ વ સઢિઓ ॥ ૬૬ ૩ ॥

[સા દ્ર વિસ્તીર્ણે કુન્દચ્ચાય શારદધળ તુહિન કમલ્લવન કુમુદ દરદસિત સિતતનુ
 શશાઙ્કક્રોજ્જ્વલમ્
 તાર પારાવારાપાર ધવલ્લિતજલ્લ-૧૧લગગનજનશતભુવનતલ્પરિસરપ્રસાધિત-
 વિદ્મુલમ્ ।
 લોકાલોકચ્છેદ ગત્વા દટકઢિણવિકટકટાહધટનપરિપતનવલયિત નરેન્દ્ર તવ યશ
 ઉત્તુઙ્ગ શ્વેતપ્રાકાર, પદ્ય દ્વરતિ પરમનિભુવનશ્રિય મનોહરચિરચિત્તરતિમન્દિર
 સ્યેવ સંસ્થિત ॥ ૬૬ ૩ ॥]

માલાનિત્ત વેલાણાઅસ્સ [માલાવૃત્ત વેલાનાગમ્ય] ।

અન્નો દૂર દૂસચારો સ્વરઅરસિસિરમરિઅગિરિગહ્ણગહ્ણઅણદ્વિણિવહ-
 અસુહગદ્વહો સમીરણદાર્ણો
 પસો માહો માસો પર્ણિહ પિઅઅમ વસ ણિવસળકમલરદ્વઅચિરમઅ-
 તડિમસુહસઅળય સુરાલઅસણિહો(દ્વે) ।
 ગંગાપ્રત્તાર્હિતો રમ્મ સિઅવિહઅસમઅગઅમસિણમઅરહરપુલિણ-
 સઅલજલમળહરં મુળીળવિ દુહ્વદ્વ
 સોમ્મ્યાગાર મોમ્મ્મદ્વાર રમ સુહઅ હિમઅર્રેઅહિમહરિણમઅધુસિણ
 ઘળસુરહિપરિમલં ણિઅવઅલ મહં ॥ ૬૬ ૪ ॥

[અવ્વો દૂર દુ સન્નાર સ્વરતરશિશિરભૃતગિરિગહ્ણનુલ્લવનદીનિવહ
 અસુલ્લગતિપથ સમીરણદાર્ણ
 ઇપ માવો માસ દ્વદાનીં પ્રિયતમ વસ નિવસનકમલરચિત્તિરમૃદુલ-
 તલસુલ્લશયને સુરાલયપનિમે ।
 ગદ્ધાનર્તાદ્રમ્ય સિતવિહ્ણ સમદગઅમસળમકરદ્વહપુલિન-
 સકલજલમનોહર મુનીનામપિ દુર્લભ
 સોમ્મ્યાગાર મોક્ષદ્વાર રમસ્વ મુમ્મગ હિમકરરજો હિમ હરિણમદ ધુસળ ધન-
 સુરમિપરિમલ નિતમ્મતલ મમ ॥ ૬૬ ૪ ॥]

છવ્વીસક્વરઅહિઅ જ દીસદ્વ કિપિ રુવઅ દીહ ।
 ત દદ્વઅતિ મળ્ણદ્વ પિપીઢિઆદ્વ પમોત્તૂળ ॥ ૬૭ ॥

[પદ્વિશત્યક્ષરાધિક યદ્ દ્વદયતે કિમપિ રૂપક દીર્ઘમ્ ।
 તદ્વળ્લક દ્વતિ મળ્ણયતે પિપીઢિકાદિ પ્રમુચ્ચ ॥ ૬૭ ॥]

छव्वीसपंतिआओ पढमगुरुलहुअणिरंतरा तत्थ ।
तद्दुगुणा सेसाओ परसरिसा पुव्विआ होई ॥ ६८ ॥

[षड्विंशतिः पङ्क्तयः प्रथमगुरुलघुकनिरन्तराः तत्र ।
तद् द्विगुणाः शेषाः परसदृशी पूर्वा भवति ॥ ६८ ॥]

उत्तस्स दोणिण भेआ अइउत्तस्स अ हुवंति चत्तारि ।
एअं दूणं णेअं जाव च्छव्वीसपेरंतं ॥ ६९ ॥

[उक्तस्य द्वौ भेदौ; अत्युक्तस्य च भवन्ति चत्वारः ।
एतद् द्विगुणं ज्ञेयं यावच्छड्विंशतिपर्यन्तम् ॥ ६९ ॥]

सव्वीसा सत्तसआ तह सत्तारहसहस्ससंखाओ ।
वाआलीसं लक्खं तेरहकोडीउ सव्वाओ ॥ (१३४२१७७२६) ॥ ७० ॥

[षड्विंशतिः सप्तशतानि तथा सप्तदशसहस्रसंख्याः ।
द्वाचत्वारिंशलक्षाः त्रयोदशकोटयः सर्वाः ॥ ७० ॥]

जअदेअपिंगला सक्कअम्मि दो च्चिअ जइं समिच्छंति ।
मंडव्वभरहकासवसेवल(यव)पमुहा ण इच्छंति ॥ ७१ ॥

[जयदेवपिङ्गलौ संस्कृते द्वावेव यतिं समिच्छन्ति ।
माण्डव्यभरतकाश्यपसैतवप्रमुखा न इच्छन्ति ॥ ७१ ॥]

जहा [यथा]—श्रीहर्षो निपुणः कविरित्यादि ॥ ७१.१ ॥

जहा मऊरस्स [यथा मयूरस्य]—तेजोरूपपरैवेत्यादि ॥ ७१.२ ॥

लहुतअणजुअं परा लोअरा पा इसो दंडओ; सत्तहिं चंडवुट्ठी
परेक्केक्कवट्ठीअ अणणणवव्वालजीमूअलीलाअरुद्धामसंखुत्तरा ॥ ७२ ॥

[लघु-त्रिमात्र-युगं परे लोदराः पञ्चमात्राः अयं दण्डकः; सप्तभिश्चण्डवृद्धिः
परतः एकैकवृद्ध्या अर्ण-अर्णव-व्याल-जीमूत-लीलाकर-उद्धाम-शङ्खोत्तराः ॥ ७२ ॥]

चंडवुड्ठी चंदणस्स [चण्डवृष्टिश्चन्दनस्य] ।

णवरिअ समरं पहाअम्मि पारंभिअं तूरपूरंतभेरीदरीभासुरं
मअरहरतरंगसंधाअसंकासधुव्वंतसेअद्धअच्छत्तमालाउलं ।
अणवरअविमुक्कएक्केक्कमाहुंत्तपज्जत्तणाराअचक्कादिणाणाउहं
मअमुइअकरिंदकुंमत्थलारुढपाइक्कतिक्खासिधेप्पंतमोत्ताहलं ॥ ७२.१ ॥

[अनन्तर च समर प्रभाते प्रारब्ध तूर्णपूर्वमाणभेरीदरीमामुर
मरुत्तृतरगसधातसकाशधूयमानश्वेतपञ्चनमालाकुलम् ।
अनन्तरतिमुत्तपरस्परमिमुत्तपर्याप्तनाराचचक्रादिनानायुध
मदमुदितकरी द्रकुम्भस्थलारुढपदातितीक्ष्णसिग्धमागमुक्ताफलम् ॥ ७२ १ ॥]

अण्णो सुदसीलस्स [अणं शुद्धशीलस्य] ।

विहलिअघणरोहसोहंतगामोहपञ्चंतसालीफलालुद्धकीलावलीकीलिरे
मणहरणवणीलवोसट्टकदोष्टरभतफुल्लधंधूलीरअघारिण ।
फलमरुणभमतकेआरअच्चतवुक्कारगोनीरुलुग्गीअमुच्छिज्जमाणुज्जुए
इअ पिअ सरअम्मि मा वच्च मोत्तूण मं पेच्छ अण्णेवि एए
विसण्णा पहे पंथिआ ॥ ७२ २ ॥

[विफलीकृतनरोधशोममानग्रामोद्यप्रत्यन्तशालिफगृहचकीरावलीक्रीडाशीले
मनोहरनवनीलविकसितनीलकमलकन्धत्पुल्लवयधूलीरजोन्ध कारिते ।
फलमरुणभ्रमत्केदारात्यन्तनुष्कारगोपीरुलेहीतमूच्छर्यमानजुंके
इति प्रिय शरदि मा व्रज मुक्त्वा मा प्रेक्षस्य अन्येपि एते त्रिपण्णा पथि
पथिका ॥ ७२ २ ॥]

अण्णो तस्सेअ [अर्णवस्तस्यैव] ।

पसरिअसरमारुअन्दोलिआसत्थअज्जन्तपत्तोहसहालवाभारिपूरिज्ज
माणवरे
दिणअरकरतत्ततत्तोहचिन्तिपल्लोलोन्तकोलालिदाहुक्खअक्खोणि-
मुत्थाकसाइहण ।
घणवणद्वदहाहउज्जंतवग्धंछभल्लु-भडोरहिसंततथणासंतमाअग-
जूहाउले
पिअअम इअ परिसे गिम्हआलमि मा वच्च माणेसु थोरत्थणा-
लिंगणुहामसोक्खाई मे ॥ ७२ ३ ॥

[प्रसृतपरमास्तान्दोलिताश्वत्यक्षीयमाणपत्रौघशब्दवद्वातोलिपूर्वमाणाम्परे
दिनकरकरतत्ततार्द्रपङ्कलेत्कोलादिद्व्योत्प्राप्तक्षोणीमुक्ताकप्रापिते ।
घनप्रनदवदाहदहामानव्याघ्रर्षभह्योद्रटगलध्वनिघनस्तनदम्पमातगयूथानुले
प्रियतम इतीदृशे ग्रीष्मकाले मा व्रज, मानय स्वविरस्तनालिङ्गनोद्दामसौख्यानि
मे ॥ ७२ ३ ॥]

वालो अङ्गारगणस्स [चालेऽङ्गारगणस्य] ।

विअसिअसिअसिंदुवारहुमुद्दारमाअदमहुइलिज्जतमोदीरउद्दामवोमगणे
फुलिअवउलचपआसोअपुण्णाअए सु(अ)त्तआमोअमत्तालिमाला-
कलुत्तालवाआलकोलाहले ।

अहिणववरविद्रुमाअंवउब्भिण्णपालासफुल्लोहदिप्पंतकंतारवेपंतवोलंत
पाराअण

पिअअम इअ एरिसे दारुणे दुण्णिवारे वसंतस्मि वच्चंति मोत्तूण जे
कंतिअं ताण कत्तो सुहं ॥ ७२.४ ॥

[विकसितसितसिन्दुवारद्रुमोद्दीर्णमाकन्दमन्दोद्भिद्यमानगुन्दलोद्दामव्योमाङ्गने
पुष्पितवकुलचम्पकाशोकपुन्नागे भुक्तामोदमत्तालिमालाकलोत्तालवाचाल-
कोलाहले ।

अभिनववरविद्रुमाताम्रोद्भिन्नपालाशपुष्पौघदीप्यमानकान्तारवेपमान-
व्यतिक्रामत्पारावते
प्रियतम इतीदृशे-दारुणे दुर्निवारे वसन्ते व्रजन्ति मुक्त्वा ये कान्तां तेषां
कुतः सुखम् ॥ ७२.४ ॥]

जीमूओ तस्सेअ [जीमूतस्तस्यैव] ।

हरगलगरलालिणीलुप्पलुच्छाअगज्जंतकुम्भीरधाराहरद्धंतचामी-
अराआरविज्जुज्जले

मरगअमणिभित्तिसंलग्नसौवर्णपट्टप्पहापूरिण पुप्फचावस्स गेहेव्व
अच्चंतगज्जंतढक्कारवे ।

विरइअवरपोम्मराइंदणीलुद्धवेदूरखंभच्छिअं तोरणं वासअं सक्कचावं
णहे पेच्छिअं पंथिओ

ण चलइ मणअंणि हा सामलच्छी पिआ तुंगथोरत्थणी दुक्करं जीवण
दट्टुसेअं णवं पाउसं मुच्छिओ ॥ ७२.५ ॥

[हरगलगरलालिनीलोत्पलोच्छायगर्जत्कुम्भीरधाराधरध्वान्तचामीकराकारविद्युज्ज्वले
मरकतमणिभित्तिसंलग्नसौवर्णपट्टप्रभापूरिते पुष्पचापस्य गेहे इव अत्यन्तगर्जत्-
ढक्कारवे ।

विरचितवरपद्मरागेन्द्रनीलोर्ध्ववैडूर्यस्तम्भश्रितं तोरणं वासवं शक्रचापं नभसि
प्रेक्ष्य पथिकः

न चलति मनागपि हा श्यामलाक्षी प्रिया तुङ्गस्थविरस्तनी दुष्करं जीवते
दृष्ट्वा नवां प्रावृषं मूर्छितः ॥ ७२.५ ॥

लीलाअरो तस्सेअ [लीलाकरस्तस्यैव] ।

पिअअम विरहे तुमे तीअ इंदीवरच्छीअ कंतं सुहावेइ णो चंदणं णो
जलहा सुखहा(खंदा)वि चंदस्स णो चंदिआ

ण अ परिमलपूरपूरंतकप्पूरपारीरओ णेअ वीणा ण वेणुज्झणी णेअ
कामस्स बाणोव्व जो पंचमो पंचमो ।

ण लहइ पिअ णिद्धिअं पोम्मिणीपत्तदिज्जंतस्सेज्जासु णो अंगणुज्जाणए
णेअ पालेअसीअंसि केलीहरव्वंतरे

इअ बहुगुणरम्मरामागणे काम कामेसु गंतूण तं कंतिअं जाव
सूसंति णो सामलंगीअ अंगाइं सोअग्गिणा ॥ ७२.६ ॥

[प्रियतम विरहे तव तस्या इन्दोवराक्ष्याः कान्त सुपयति नो चन्दन नो जलद्रो
सुनिस्तृतापि चन्द्रस्य नो चन्द्रिका
न च परिमलपूरपूर्णमाणकर्पूरपारीरजो नैव वीणा न वेणुध्वनिर्नैव कामस्य राग
द्वय पञ्चम पञ्चम ।
न लभते प्रिय निद्रा पत्निनीपत्रदीयमानगय्यातु नो अङ्गनोद्यानके नैव प्रालेयशीते
केलीगृहाभ्यन्तरे
इति बहुगुणरम्यरामागणे काम कामयस्व गत्वा ता कान्ता यावत् श्रूयन्ति नो
श्यामलाङ्ग्या अङ्गानि शोकाग्निना ॥ ७२ ६ ॥]

उदामो अगदस्स [उदामोऽङ्गपते] ।

पहसमहिमडट्टदेहो दढ को णुलग्गो कुणतो तणेणत्थप सत्थरे
थोरकंतच्छिओ णेइ अज्जाहरे जामिणिं पथिओ
णवरिथ अवरेण थित्ती णिरुद्धावलावे महं दडअ लय मा मा करक
इमं फोड मा मुट्ठिअ होवणिं पूर मा भज रे ।
असहिअअणेण अण्णेण मा भणिणओ डट्टुट्टुहि चावो ण वप्पेण
दिण्णो तुहं एअमेअक्रम पहिदिक्काहिं जा शुदल
णिमुणिअकलह थ तं तत्थ गामिल्लुआ मिल्लिउ दैति तालोड्डअ केवि
वोक्काहँआअति वगगति अण्णे अ अण्णोडमाणा तहिं ॥ ७२ ७ ॥

[× × × × ७२ ७ ॥]

सखोनि तस्सेअ [शङ्खोपि तत्त्वैव] ।

पणमिअसुरसिद्धगन्धर्वजस्त्रोहचूडामणिष्फसदिप्पतपाआरविंद-
कु(गु)लीणस्त्रसकृततेल्लोक्ककीरतवेदतथुत्तीसअ
अपरिमिलिअग्निणिलालणेत्तगणिंतगिगडज्झंतकामगणिम्म-
कल्लन्नरुदेवासुरहामहाराडअकीरमाणप्पलावाडल ।
सुवहलरहिरोहखिप्पतदुप्पेच्छलवतदुग्घोद्वृचम्मवरायद्धभोइंदक्कची-
विमुचतफुट्टतजालावलीभीसण ।
इअ पणमह गोरिटद्धदेह जरावज्जिअ जण्णवीतोअसित्तुत्तमग
जडाजूडसोहतचदद्धखड सअभु सिव सकर ॥ ७२ ८ ॥

[प्रगतसुरसिद्धगन्धर्वजयौचूडामणिस्पर्शदीयमानपादारविन्दाङ्गुलीनखसक्रान्त
त्रैलोक्यक्रियमाणवेदान्तस्तुतिशतम्
अपरिमिलितविनि सारितनेत्राग्रनिर्यदग्निदह्यमानकामाङ्गनिर्मुक्ताकोश-
क्रियमाणप्रलपाकुलम् ।

सुप्रहृष्टधिरौपक्षिणमानदुष्येयलम्बमानद्विपचर्माग्नराजदभोगी द्रकाज्वी-
निमुच्यमानस्फुटज्ज्वालावलीभीषणम्
इति प्रणमत गौरीरुद्धार्धदेह जरावजित जाह्नवीतोयसिवतोत्तमाङ्ग जथाजट-
शोभमानचन्द्रार्धरत्न स्वयमु शिष शकरम् ॥ ७२ ८ ॥]

इअ चंडबुद्धिपमुहा संखंता दंडआ इमे अठु ।
जे उण उत्तरपमुहा ते मालादंडआ सेसा ॥ ७३ ॥

[इति चण्डवृष्टिप्रमुखा शङ्खान्ता दण्डका इमे अष्ट ।

ये पुनरुत्तरप्रमुखास्ते मालादण्डकाः शेषाः ॥ ७३ ॥]

विसमलहुणो पआरा परा लोअरा जत्थ इच्छाइ वज्झंति सो
दंडओ चंदवालोत्ति णामेण णिद्धिठुओ ॥ ७४ ॥

[विपमलघुभ्यः पञ्चमात्राः परे लोदरा यत्रेच्छया बध्यन्ते स दण्डकश्चण्डपाल

इति नाम्ना निर्दिष्टः ॥ ७४ ॥]

सो चंदवालो मऊरदेवस्स [चण्डपालो मयूरदेवस्य] ।

कहिमि कलहोअमाणिकसिप्पीविहत्थेण संकुट्टिओ वेटुविंदेण आलिंदओ
कहिमि सिरिखंडकप्पूरकत्थूरिआकुंकुमुप्पणपंकेण एक्ककमो आहओ ।
कहिमि अहिसेअसिंगंघुधाराणिराअप्पवाहेण दूराहि एक्ककसो सिंचिओ
कहिमि णडकंत(छत्त)पप्फार(फंफाव)वंदेहिं सोहग्गसूराइणा-
मावलीसेसमुच्चारिआ(ओ) ॥ ७४.१ ॥

[कुत्रापि कलधौतमाणिक्यशुक्तिव्यग्रेण संकुट्टितो विष्टिवृन्देन अलिन्दकः

कुत्रापि श्रीखण्डकर्पूरकस्तूरिकाकुङ्कुमोत्पन्नपङ्केन एकैकमाहृतः ।

कुत्रापि अभिषेकशृङ्गाम्बुधारासरलप्रवाहेन दूरादेकैकशः सिक्तः

कुत्रापि नटछात्रवन्दिवृन्दैः सौभाग्यसूर्यादिनामावलीशेषमुच्चारितः ॥ ७४.१ ॥]

अवरो रज्जउत्तस्स [अपरो राजपुत्रस्य] ।

कहिमि चलिअं चलंतेण अण्णे(न्ते)उरं थोरमुत्तावलीहारकेऊरकंची-
कलावेहिं गुप्पंतअं
बहलसिरिखंडकप्पूरकत्थूरिआकुंकुमुप्पीलकालाअसु(र)म्मीसच्चि-
क्खिलपंथेसु खुप्पंतअं ।
धवलधअतोरणच्छत्तचिण्हप्पडाआवलीमंडलअंतवा(रा)लिंदणीलंध-
आरे विसूरंतअं
मुहलचलणेउरुग्धाअझंकारवाहित्तहंसोहमग्गाणुलगंतछ(थ)कंत-
हेलागईणिग्गमं ॥ ७४.२ ॥

[कुत्रापि चलितं चलता अन्तःपुरं स्थविरमुक्तावलीहारकेयूरकाञ्चीकलापैः निरुध्यमानं

बहलश्रीखण्डकर्पूरकस्तूरिकाकुङ्कुमोत्पीडकालागरुन्मिश्रपङ्किलपथिषु मज्जत्

धवलध्वजतोरणच्छत्रचिह्नपताकावलीमण्डलाभ्यन्तरालिन्दनीलान्धकारे खिद्यत् ।

मुखरचलनूपुरोद्घातझंकारव्याहृत-मार्गानुलगत्-हंसौघ-रुध्यमानहेलागतिनिर्गमम्

॥ ७४.२ ॥]

जड लहभपआरा परा पुव्वला ज जहिच्छाड वज्झति सो दडओ
सीहविक्रतणामो ॥ ७५ ॥

[यन्ति लघुकपञ्चमात्रात्परे पव्वला यद् यथेच्छ बध्यन्ते स दण्डः सिंहविक्रान्त
नामा ॥ ७५ ॥]

सीहविक्रतो सुद्वसहानस्स [सिंहविक्रान्त शुद्धसमावस्य] ।

उअ सरअणिसाण रमतो समं बालगोवीहिं राहाइ कण्हो केरे पुजिअ
धूलिपुज
लल्लिअउहअहत्थेण पच्छांइऊणच्छिवत्ताइं णीओ सअ जाव सकेअ-
केलीपपस ।
विहल्लिअकरोहो पलोएइ जात्तां पुरो पुण्णिमाअदवोदीं णवेदीवरच्छीं
किसिगी
विहसिअ सविलास पुणो तीअ सो गाढमालिणिओ साअर चुविओ
णिअमर रामिओ अ ॥ ७५ ॥

[पद्म शरन्निशाया रममाण सम बालगोपीमि रावया कृष्ण करे पुञ्जित धूलिपुञ्जम्
ललितोभयहस्ताभ्या प्रच्छायाक्षिपन्ते नीत स्वय यावत् सकेतकेलीप्रदेशम् ।
विकलितकरोध प्रलोकयति यावत्तावत् पुर पूर्णिमाचन्द्रमुखी नवेन्दीवराक्षी
कृशाङ्गी निहस्य सविलास पुनस्तथा स गाढमालिङ्गित सादर चुम्बितो निभर
रमितश्च ॥ ७५ ॥]

लहुगुरुअछआरा दो परा पुव्वला पा जहिच्छाइ वज्झति सो
दडओ मेहमालाहिहाणो ॥ ७६ ॥

[लघुगुरुकौ पञ्मात्रौ द्वौ परे पूर्वला पञ्चमात्रा यथेच्छ बध्यन्ते स दण्डको
मेघमालाभिधान ॥ ७६ ॥]

मेहमाला तस्सेअ [मेघमाला तस्यैव] ।

ण रमद दलसदे सुदरे सिंदुवारे ण रदोरविंदे ण माअदमदारपसु
ण लिअइ वडलग्गे णो अ आणगगोरे पिअगुद्धगोच्छे ण पुण्णा-
अणाओहपसु ।
ण पिअद मअरद कामभल्लिअ णो फुल्लिअ मल्लिअ णो असोअ ससो-
आडलग्गे
कह णंडइ पिउच्छा छापओ पेच्छ कच्छे भरतो पिअ मालइ सा
वसतम्मि कत्तो ॥ ७६ ॥

[न रमते दलसान्द्रे सुन्दरे सिन्दुवारे न पूर्णारविन्दे न माकन्दमन्दारेषु
 न लीयते बकुलाग्रे न च अनङ्गगौरे प्रियंगूर्ध्वगुच्छे न पुन्नागनागौघकेषु ।
 न पिबति मकरन्दं कामभल्लीमिव न फुल्लितां मल्लिकां नाशोकं सशोकाकुलाङ्गः
 कथं खिद्यते पितृस्वसः षट्पदः प्रेक्षस्व कच्छे स्मरन् प्रियां मालतीं सा वसन्ते
 कुतः ॥ ७६.१ ॥]

सअललहुअछआराहि पा पुव्वला जत्थ इच्छाइ वज्झंति सो दंडओ
 चंडवेआहिहाणो ॥ ७७ ॥

[सकललघुकषण्मात्रात् पञ्चमात्राः पूर्वला यत्र इच्छया बध्यन्ते स दण्डकश्चण्ड-
 वेगाभिधानः ॥ ७७ ॥]

चण्डवेओ अङ्गारगणस्स [चण्डवेगो अङ्गारगणस्य] ।

सलिलवहणणिमित्तं गथा जाव संकेअए सत्थरं पेच्छिऊणं जुआणं च
 धट्टं च कामाईआए
 कइअवघट्टिणं कडीएँ कुडं पाडिऊणालिअं हासमीसं रुअंती अ
 भग्गा कडीउल्लआ से ।
 पुणरवि अहिअरोसाव्व रे सा अ मारेइ अत्तंति तो उत्तसंती^१ गओ
 देव्व जेणमिह संताविआहं ।
 इअ बहुविहपआरं सवंती विडं पंसुली लक्खिऊणं सहीए हला एहि
 वच्चांम रोहंति णीआ ॥ ७७.१ ॥

[सलिलवहननिमित्तं गता यावत्संकेते सत्थरं प्रेक्ष्य युवानं च धृष्टं च कामायितया
 कैतवघटितेन कट्याः घटं पातयित्वा अलीकं हासमिश्रं रुदन्ती च भग्ना कटिराद्रा
 अस्याः (१) ।
 पुनरप्यधिकरोषेव रे सा च भारयति श्वश्रूरिति उत्त्रसन्ती गतो दैव येनास्मि
 संतापिताहम्
 इति बहुविधप्रकारं शपन्ती विटं पांसुलीं लक्षयित्वा सख्या हला एहि व्रजामो
 रोहमिति नीता ॥ ७७.१ ॥]

सव्वपा लोअरा जत्थ इच्छाइ वज्झंति सो दंडओ मत्तमाअंगलीलाअरो
 ॥ ७८ ॥

[सर्वे पञ्चमात्रा लोदरा यत्रेच्छया बध्यन्ते स दण्डकः मत्तमातंगलीलाकरः ॥ ७८ ॥]

मत्तमाअंगलीलाअरो तस्सेअ [मत्तमातंगलीलाकरस्तस्यैव] ।

रक्तजोसितपेतलुद्धधगिद्धमल्लभतच्छवीहच्छणच्चतभूओहय
 मुक्कमहुअवोकारवुत्तालवेआलघोरट्टहासवममतगिजालाउले ।
 मुक्कमालकावालिउट्टंतहाहारवुवमतविगोहरूसंतजोईज(कु)ले
 परिते भीमरूप मसाणे सआ णच्चमाणो सुह देउ तुम्हाण
 देओ हरो ॥ ७८ १ ॥

[रक्तावसिक्तपर्यन्तलुब्धानवगुप्त्रोत्पातागानवीभस्मनृत्यद्भूतौत्रे
 मुक्कमहृकजोस्तरव्युत्तालप्रेतालयोगद्वारासभ्रमदग्निजालागुले ।
 मुक्कमङ्कालकापालिकोत्तिष्ठद्वाहारवोद्धान्तप्रितोत्रव्यत्योगिगुले
 ईदृशे भीमरूपे दमशाने सदा नृत्यन्सुख ददातु वो देवो हर ॥ ७८ १ ॥]

लहृगुरु णिरत्तरा जहिच्छिआ हुवति जत्थ दडओ इमो अणगसेहरो ॥ ७९ ॥

[लघुगुरवो निरन्तरा यथेच्छ भवन्ति यत्र दण्डकोयमनङ्गदोषर ॥ ७९ ॥]

अणगसेहरो सुद्वमीलस्स [अनङ्गदोषर शुद्धशीलस्थ] ।

विसालभाललोलघोलमाणकज्जलुज्जलालभालिमालिआउलोवसोहिण
 विउद्धमुद्धदुद्धणिद्धपम्हलामलव्भमंततारदीहरच्छिर(घ)त्तकृतप ।
 विसट्टसदकुदगोच्छसच्छओमलुल्लसतटित्तिदतयतिकेसरालप
 इममि परिते मुहारविंदप पिण्ड जो पिआहरं महुव्व सो सउण्णओ
 ॥ ७९ १ ॥

[विशालभाललोलघोलकज्जलोल्ललालकालिमालिकागुर्लोपशोभिते
 विबुद्धमुरवदुग्धस्निग्धपदमलमलभ्रमत्तारदीर्घाक्षिपत्रकान्तके ।
 त्रिकसितसान्द्रमुन्दगुच्छस्त्रच्छओमलोहसद्दीप्तिदन्तपङ्क्तिकेसरालये
 एतस्मिन्नेताददो मुगारविन्दके प्रियति य प्रियाधर मध्विव च सपुण्य ॥ ७९ १ ॥]

सव्वता लहृत्तरा जहिच्छिआ जहि हुवति सा इमा असोअपुप्फमजरिति
 ॥ ८० ॥

[सर्वे प्रिमात्रा लघुत्तरा यथेच्छ यत्र भवन्ति सेयमशोकपुष्पमञ्जरीति ॥ ८० ॥]

असोअपुप्फमजरी तस्सेअ [अशोकपुष्पमञ्जरी तस्थैव] ।

तिस्सखग्गधारमिण्णदुण्णिणधारवारणेंदकुभपीठपत्थरोहदुग्गमाप
 दीहवाणमिज्जमाणजोहदेहरंडखडपज्जस्तसोणिण्णकपाणिआप ।
 दोणिणभाअजाअकाअर्णितरत्तसित्तल्लत्तपुड्डीअमुत्तकेससेवलाप
 परिसीअ सत्तुवाहिणीणईअ मज्झ णाहओ किव्वाणवीअओ समुत्तरेइ
 ॥ ८० १ ॥

[तीक्ष्णखङ्गधाराभिन्नदुर्निवारवारणेन्द्रकुम्भपीठप्रस्तरोधदुर्गमायाम्
दीर्घबाणभिद्यमानयोधदेहरुण्डखण्डप्रक्षरच्छोणितैकपानीयायाम् ।
द्विभागजातकायनिर्यद्रक्तसिक्तछत्रपुण्डरीकमुक्तकेशशैवलायाम्
ईदृश्यां शत्रुवाहिनीनद्यां मम नाथः कृपाणद्वितीयः समुत्तरति ॥ ८०.१ ॥]

जइ सव्वचआरगणा अवसाणगुरू तमिणं भणिअं कुसुमत्थरणं ॥ ८१ ॥

[यदि सर्वे चतुर्मात्रगणाः अवसानगुरवः तदिदं भणितं कुसुमास्तरणम् ॥ ८१ ॥]

कुसुमत्थरणं सुद्धसहावस्स [कुसुमास्तरणं शुद्धस्वभावस्य] ।

सुपहुत्तसरोअअहंससमूहसमुद्धुअपक्खपरिक्खिअएहिं सआ
दिणणाहफुरंतकरग्गसहस्सविफंसंविओहिअअंतरएहिं फुडं ।
भमरेहिं जहिच्छिअअं महुपाणविमोहिअएहिं चलेहिं चिरंचिअओ
कमलेहिं कओ रजओहसुसोहिअएहिं मअच्छि विहूसिअओ सरओ
॥ ८१.१ ॥

[सुप्रभूतसरउदकहंससमूहसमुद्धुतपक्षपरिक्षितैः सदा
दिननाथस्फुरत्कराग्रसहस्रविस्पर्शविबोधितान्तरैः स्फुटम् ।
भ्रमरैर्यथेष्टं मधुपानविमोहितैश्चलैश्चिरमर्चिता
कमलैः कृता रजओघसुशोभितैः मृगाक्षि विभूषिता शरत् ॥ ८१.१ ॥]

सव्वचआरगणाइगुरू णिहणे दुगुरू जइ तं पभणंति भुअंगविलासं ॥ ८२ ॥

[सर्वे चतुर्मात्रा आदिगुरवो निधने द्वौ गुरू यदि तं प्रभणन्ति भुजंगविलासम् ॥ ८२ ॥]

भुअंगविलासो तस्सेअ [भुजङ्गविलासो तस्यैव] ।

वासहरम्मि वरे कसणाअरुडड्ढिअधूवसुअंधमणोहरए कमणीए
पीणघणुणअचक्कलथोरथणीअ सअं परिपेत्तिअवच्छअलो रमणीए ।
कोमलवाहुलआदढवेढिअओ पडिवट्टसुणेत्तविअंसिअए सअणीए
पावइ णिदिअअं हिअअच्छिअअं सहि जो चिअ पुण्णजुओ स णरो
रअणीए ॥ ८२.१ ॥

[वासगृहे वरे कृष्णागरुदग्धधूपसुगन्धमनोहरे कमनीये
पीनघनोन्नतवर्तुलस्थूलस्तन्या स्वयं परिप्रेरितवक्षस्तलो रमण्या ।
कोमलबाहुलतादृढवेष्टितः प्रतिपट्टसुनेत्रवितंसिते शयनीये
प्राप्नोति निद्रां हृदयेऽप्यसितां सखि य एव पुण्ययुतः स नरो रजन्याम् ॥ ८२.१ ॥]

मुहज्जू पआरा णिवज्झंति जत्तो जहिच्छाइ सो दंडओ सीहकीलाहिहाणो
॥ ८३ ॥

[मुखर्जवः पञ्चमात्राः निबध्यन्ते यतो यथेच्छं स दण्डकः सिंहक्रीडाभिधानः ॥ ८३ ॥]

सीहकीलो जोहअस्म [सिंहवीडो योधकस्थ] ।

अणतो महतो अरुतोसँअनो अणाई अमाई अराई असाई
अजोई असोई अमोई अभोई अओहो अमोहो अँरोहो अओहो ।
समुत्तुगदेहो परिच्छिर्णणेहो हवासेसँवाहो तिलोईअ णाहो तण
मोस्त्रमग्गो
हओसव्वसग्गो सुविण्णाअणेओ तुम देवदेओ मह देउ वोह समाहिं
च णिच्च ॥ ८३ ॥

[अनतो महानतातोऽसदन्त अनादिरमायी अरागी अशायी
अओगी अशोकी अमोदी अभोगी अओधोऽमोहोऽरोधोऽक्षोभ ।
समुत्तुङ्गदेह परिच्छिन्नस्नेहो हताशेपनायो त्रिलोक्या नायकस्या मोक्षमार्गो
हृत्संसर्ग मुनिजातयेय तत्र देवदेवो महान्ददातु योध समाधिं च नित्यम्
॥ ८३ ॥]

सन्वत्तपा लावमाणा णिवज्झति जत्तो परिह पँमोत्तूण सो दडओ
कामवाणोत्ति ॥ ८४ ॥

[सर्वत्र पञ्चमात्रा लावमाना निबध्यन्ते यत्रान्त्य प्रमुख स दण्डक
कामवाण इति ॥ ८४ ॥]

कामराणो वेआन्त्स [कामराणो वेतालन्] ।

‘णिच्चं णमो वीअराभा’ एयमाइत्ति ॥ ८४ १ ॥

[नित्य नमो वीतराग—एयमादीति ॥ ८४ १]

पँचससारभूण वट्टलथे लक्खलक्खणविसुद्धे ।

एत्थ सअभुच्छडे उत्ताइविही परिसमत्ता ॥ ८५ ॥

[पञ्चाशमारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।

अत्र स्वयम्भूच्छन्दसि उक्तादिविधि परिसमाप्त ॥ ८५ ॥]

२. अर्धसमम् ।

विसमे चलणे तिचआरा । अंतपरंतगुरू सगआरा ॥
इह वेअर्वईअ वरद्धे । दोधअअं जइ बीअचउत्थे ॥ १ ॥

[विषमे चरणे त्रयश्चतुर्मात्राः । अन्त-पर-अन्तगुरवः सगुरवः ॥
इह वेगवत्याः अपरार्धे । दोधकं यदि द्वितीयचतुर्थयोः ॥ १ ॥]

वेअर्वई अंगारगणस्स [वेगवती अङ्गारगणस्य] ।

कमलं डसिअं तरलेहिं । पेच्छिअ सच्छसरे भसलेहिं ॥
भरिअं पहिएण पिआए । घोलेरिअं व मुहं अलएहिं ॥ १.१ ॥

[कमलं दंशितं तरलैः । प्रेक्ष्य स्वच्छसरसि भ्रमरैः ।
स्मृतं पथिकेन प्रियायाः । घूर्णनशीलमिव मुखमलकैः ॥ १.१ ॥]

विसमे जइ तत्थ चउत्थओ । तो परगो उवचित्तअमेअं ॥ २ ॥
[विषमे यदि तत्र चतुर्थः । त्रिमात्रः परगः उपचित्रकमेतत् ॥ २ ॥]

उवचित्तअं अजरामरस्स [उपचित्रकं अजरामरस्य] ।

वंडपिक्कफलोठ्ठि मअच्छिए । उज्जुअले जुअले उअ कंते ॥
परिमुक्कमले कम्मले अलिणो । तुज्झ मुहे णअणेव्व भमंते ॥ २.१ ॥

[वटपक्कफलोष्ठि मृगाक्षि । ऋजुदले युगलौ पद्म कान्ते ।
परिमुक्तमले कमले अली । तव मुखे नयने इव भ्रमन्तौ ॥ २.१ ॥]

दोहअरूअसमक्कमपुव्वो । लहुचगणो जइ सा चलमज्झा ॥ ३ ॥
[दोधकरूपसमक्रमपूर्वः । लघुश्चतुर्मात्रो यदि सा चलमध्या ॥ ३ ॥]

चलमज्झा लोणुअस्स [चलमध्या लोणुकस्य] ।

पेच्छ पिए धवले ससिंविन्ने । हरिणैपअंकणअं पडिहाइ ॥
चन्दणचच्चिअए तुह वच्चे । कसण थणेक्कमुहं व विहाइ ॥ ३.१ ॥

[प्रेक्षस्व प्रिये धवले शशिबिम्बे । हरिणपदाङ्कनं प्रतिभाति ।
चन्दनचर्चिते तव वक्षसि । कृष्णं स्तनैकमुखमिव विभाति ॥ ३.१ ॥]

विसमे चलणे उवचित्तअं । दुअविलंविअअं जइ सेसए ॥
इअ एरिसलक्खणसंजुअं । कइअणेहिं कअं हरिणप्पअं ॥ ४ ॥

[विषमे चरणे उपचित्रकम् । द्रुतविलम्बितकं यदि शेषयोः ।
इतीदृशलक्षणसंयुतम् । कविजनैः कृतं हरिणपदम् ॥ ४ ॥]

१ वेगवत्यां. २ वटपक्कफलोष्ठि. ३ ऋजुदले. ४ हे कान्ते कमले अलिनः भ्रमरस्य युगले पद्म. ५ दोधका.
कारस्य यौ समपादौ तत्पूर्वः प्रथमो लघुचगणः. ६ पदाङ्कणं.

हरि[ण]पपअ दृग्गमोहस्स [हरिणप दृग्गसिहस्स] ।

णवकेअदकेसरधूसरे । महुअरे कुसुमम्मि मिलंतओ ॥
हसिओव्व सिपेण दुरेहओ । अनुह मा भम रे भमरे तुम ॥ ४ १ ॥
[नवकेतकीकेसरधूसरे । मधुकरे कुसुमे मिलन् ॥
दसित इव सितेन द्विगेफ । अनुघ मा भम रे भमरे त्वम् ॥ ४ १ ॥]

णिहणोअरतगुरुच्चा ग । जत्थ समा हि एक्कगुरुपुत्ता ॥
चरणा ह्वति इअ जिस्सा । केउमई कईहि भणिआ सा ॥ ५ ॥
[निधन उदर-अन्त गुरुवश्चतुर्मात्रा ग । यत्र, समी हि एकगुरुपुत्रा ॥
चरणौ भजत इति यस्या । स्तुमती कविभिर्भणिता सा ॥ ५ ॥]

केउमई तत्सअ [केतुमती तस्यैव] ।

तरलेहि तारकस्सणेहि । सुदरि जे णिपसिं णअणेहि ॥
मअरद्धआणुगअरुआ । ते सुहआ जिअति जिअलोण ॥ ५ १ ॥
[तरलभ्या तारकृष्णभ्याम् । सुन्दरि यान्पश्यसि नयनाभ्याम् ।
मकरपञ्चानुगतरूपा । ते सुमगा जीवन्ति जीवन्ते ॥ ५ १ ॥]

जत्थेदवज्जा पढमे तट्टजे । उवेदवज्जा विदिए चउत्थे ॥
अक्खाणिआ सा भणिआ कईहि । कुमुदईए उवजाइमज्जे ॥ ६ ॥
[यत्नेन्द्रवज्रा प्रथमे तृतीये । उपेन्द्रवज्रापि द्वितीये चतुर्थे ॥
आख्यानिकी सा भणिता कविभि । कुमुदस्या उपजातिमध्ये ॥ ६ ॥]

अक्खाणिआ लोणुअस्स [आख्यानिकी लोणुकस्य] ।

रण वर सेविअए सण्ण । विसं वर दुट्ठभुअगमस्स ॥
वाही वर दुम्मरण ण च । ण वासओ दुज्जणमज्झआरे ॥ ६ १ ॥
[अरण्य वर सेव्यते सव्याग्रम् । विप वर दुष्टभुजगमस्य ।
व्याधिर्वर दुर्मरण ण च । न वासो दुर्जनमध्ये ॥ ६ १ ॥]

इमा पलत्ता विवरीअपुट्ठा । अक्खाणिअ ज्वेअ चिवज्जएण ॥ ७ ॥
[इय प्रलपिता विपरीतपूजा । आख्यानिक्येय विपर्ययेण ॥ ७ ॥]

विवरीआक्खाणिआ ललिअसहायस्स [विपरीतार्यानिका ललितस्वभायस्य] ।

सचन्दणा णीलमुहा धहए । गंधंअणुप्फअगुज्जमाणा ॥
सहति कटप्पणहुप्पवेसे । वज्जतसंराव्व सिअत्थणा से ॥ ७ १ ॥
[मचन्दनी नीलमुग्री वध्या । गन्धान्वणुष्पधयगुज्जमानौ ॥
शोभेते वन्द्यप्रभुप्रवेक्षे । वाग्यमानगङ्गाविज्य सितस्तनावसा ॥ ७ १ ॥]

सअलत्तअलउत्तरंतला । चउतगणा गुरुअं च अंतए ॥
तणुलहुमुहगा दुचा जुए । तमवरपत्तमिणं तओ समं ॥ ८ ॥

[सकल-सकल-उत्तर-अन्त-ला । चत्वारस्त्रिमात्राः गुरुश्चान्ते ॥
तनु-लहु-मुख-गौ द्वौ चतुर्मात्रौ युगे । तदपरवक्त्रमिदं ततः समम् ॥ ८ ॥]

अवरपत्तं सुद्धसहावस्स [अपरवक्त्रं शुद्धस्वभावस्य] ।

करिवर भरं मा सरंतए । कमलमुणालवणाइं सीसंए ॥
करिणिकरि णिवेसिआइं ए । भणसु सआ सुहिओध्व को जणो ॥ ८.१ ॥
[करिवर स्मर मा सरोन्तरे । कमलमृणालजलानि कथ्यते ।
करिणीकरे निवेशितानि हे । भण सदा सुखित एव को जनः ॥ ८.१ ॥]

णवर अवरवत्तपाअअंते । अहिअअरेक्कगुरुस्मि फुल्लिअग्गा ॥ ९ ॥
[केवलं अपरवक्त्रपादान्ते । अधिकतरैकगुरौ पुष्पिताग्रा ॥ ९ ॥]

फुल्लिअग्गा कालिआसस्स [पुष्पिताग्रा कालिदासस्य] ।

अवणअविडओ णईपलासो । पवणवसा धुणिअक्कपणहत्थो ॥
दवदहणविवणज्जीविआणं । सलिलमिवेस दपेइ पाअवाणं ॥ ९.१ ॥
[अवनतविटपो नदीपलाशः । पवनवशाद्भुतैकपर्णहस्तः ।
दवदहनविपन्नजीवितानां । सलिलमिवैष ददाति पादपानाम् ॥ ९.१ ॥]

तँत्थाइतइज्जुंले परेणं । जुत्ते भद्रविराडिआ पलत्ता ॥ १० ॥
[तत्रादि-तृतीय-ऋजुके परेण । युक्ते भद्रविराटिका प्रलपिता ॥ १० ॥]

भद्रविराडिआ अंगारगणस्स [भद्रविराटिका अङ्गारगणस्य] ।

संझापणओ णिमीलिअच्छं । देहद्धं फुरिआहरोट्टुसोहं ॥
गोरीअ वहेइ जो हसंतो । सो रुद्धो उवणेउ मंगलं वो ॥ १०.१ ॥
[संध्याप्रणतो निमीलिताक्षं । देहार्धं स्फुरिताधरोष्ठशोभम् ॥
गौर्याः वहति यो हसन् । स रुद्र उपनयतु वो मङ्गलम् ॥ १०.१ ॥]

पंचता लहुत्तरा गुरुद्धअं च । समेसु उज्जुआहिआ मई जरा(वा)ई ॥ ११ ॥
[पञ्च त्रिमात्रा लघुत्तरा गुरुद्वयं च । समयोः ऋजुकाधिकाः मती यवादिः ॥ ११ ॥]

जर(व)मई कलाणुराअस्स [यवमती कलानुरागस्य] ।

मत्तहत्थिपाअपीठपेल्लिआइं । कलंकपंकभीअजीअमेल्लिआइं ॥
सामिअप्पसाअजाअणीरिणाइं । भडाण जीविआइं किं गआइं
ताइं ॥ ११.१ ॥

[मत्तद्वस्तिपादपीठप्रेरितानि । कल्हपदमीतजीवत्यवतानि ॥

स्वामिप्रसादजातनिर्गणानि । भटाना जीवितानि किं गतानि तानि ? ॥ ११ १ ॥]

मई जरा(वा)इआ कमुक्कमेण जत्थ । छप्पआवली कईहिं सा पलत्ता ॥ १२ ॥

[मतो यवादि क्रमोक्कमेण यत्र । पट्पदावली कविभि सा प्रलपिता ॥ १२ ॥]

छप्पआवली टुगसत्तिस्स [पट्पदावली टुगंशके] ।

मणिप्पहा-णहोह-केसरल्लण्हिं । लस्सणकिअगुलीदल्लण्हिं ॥

धरित्तिदेवअच्च मच्चमाणिअच्च । मुद्धिए विहासि पाअपकण्हिं ॥ १२ १ ॥

[मणिप्रभनखौत्रनेसरकण्ठि । लक्षणाङ्किताङ्गुलीदल्लवन्धि ॥

धरित्रीदेवतेव मत्पमानितेव । मुग्धिके विहासि पादपङ्कजे ॥ १२ १ ॥]

पढमतइअए गीई वीअचउत्थमि खवओ जीए ।

सअललहअणिहणगुरु सिहत्ति सा उक्कमेण भणिआ खजा ॥ १३ ॥

[प्रथमतृतीययोगांति द्वितीयचतुर्थयो स्तब्धको यस्या ।

सकललघुनिघनगुर दिखेति सा ध्युक्कमेण भणिता खजा ॥ १३ ॥]

सिहा सुद्धसहाअस्स [सिहा सुद्धस्वभावस्य] ।

कमलवणसरसपसरिअरअपरिमलमिलिअभसलउलमुहलो

मुहलसिअविहअविल्लुलिअकुवलअदलकसणसअलसरधरणिअरो ।

णिअरपरिगलिअतरसरसकुसुमपहखलणधिमणपहिअजणो

पहिअजण गमणगअमण अण पिअअम कमिह ण तवइ णवर

सरओ ॥ १३ १ ॥

[कमलवनसरसप्रसूतरज परिमलमिलितभ्रमरकुलमुपरा

मुपरसितविहगविहलितकुवलयल्लणसकलसरोवरनिकरा ।

निकरपरिगलिततरवरसकुसुमपथस्तलनविमन पथिकजना

पथिकजन गमनगतमनस मण प्रियतम कमिह न तपति केवल शरत् ॥ १३ १ ॥]

अहमा अणस्स [अथवा अन्यस्य] ।

खणपसरिअहरगलगरलकसणघणघडणजणिअरणरणअ

णिअदइअविहहगुणसुमरणपरिगलिअविरहिजणगुरुसहपसर ।

णवरिय सिअमणहरकुडअमअणघणसुरहिकुसुमवणगहण

संवइ वणसमअस(अ)विरअमिह तुह पइ वइरि सअलपरिअण

सुअणो ॥ १३ २ ॥

[खणप्रसूतहरगलगरल्लणघनघटनानितरणरणकम्

निबदयितविविधगुणस्मरणपरिगलितविरहिजनगुरुसुप्रसम् ।

केवलं सितमनोहरकुटजमदनघनसुरभिकुसुमवनगहनम् ।

शपति घनसमयमविरतमिह तव प्रभो वैरी सकलपरिजनशून्यः ॥ १३.२ ॥]

खंजा अङ्गारगणस्स [खञ्जा अङ्गारगणस्य] ।

गरुअणवसअलजलहरपउरबहुतलिवडणपडिअमहिहरसिरो

विउलगअणतलपसरिअसुरधणुपरिभमिरुइरदिअणिवहो ।

सुहिअसिहिउलकअकलअलविरहिजणजणिअअइदुसहरणरणओ

इअ पिअअम गम(ण)गअमण भण कमिह ण खलइ पढमघण-

समओ ॥ १३.३ ॥

[गुरुकनवसजलजलधरप्रचुरबहुतडिप्पातपतितमहीधरशिराः

विपुलगगनतलप्रसृतसुरधनुःपरिभ्रमणशीलरुचिरद्विजनिवहः ।

सुखितशिखिकुलकृतकलकलविरहिजनजनितातिदुःसहरणरणकः

इति प्रियतम गमनगतमनः भण कमिह न स्वलति प्रथमघनसमयः ॥ १३.३ ॥]

अहवा अण्णस्स [अथवा अन्यस्य] ।

हरइ णवसरसविअलिअमणहरवरकुसुमसुरहिरअणिअरवहो

कलकणिरभमिरभमरउलवहलथिरमहुररवणिअरमुहलो ।

मअमुइअतरुणपरहुअघणकलअलभरिअसअलदिअ(स)णहविवरो

विरहिअणहिअमविरअपसरिअमहुसमअसिसिरसुहपवणो ॥ १३.४ ॥

[हरति नवसरसविगलितमनोहरवरकुसुमसुरभिरजोनिकरवहः

कलकवणितभ्रान्तभ्रमरकुलब्रह्मस्थिरमधुररवनिकरमुखरः ।

मदमुदिततरुणपरभृतघनकलकलभृतसकलदिशानभोविवरः

विरहिजनहृदयमविरतप्रसृतमधुसमयशिशिरसुखपवनः ॥ १३.४ ॥]

पंचंससारहूए बहुलत्थे लक्खलक्खणविसुद्धे ।

एत्थ सअंभुच्छंदे अद्धसमं परिसमत्तमिणं ॥ १४ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविसुद्धे ।

अत्र स्वयंभूच्छन्दसि अर्धसमं परिसमाप्तमिदम् ॥ १४ ॥]

३. प्राकृतसारः ।

रसचा परोरपरवद् । पगुणपरमञ्जगा गुन् ॥
 पुन्वतइअगदुडा सगुरू । जइ णदिणी णिहणअम्मि उग्गआ ॥ १ ॥
 [पट् चतुमात्रा पर-उदर पर-वक्रा । प्रगुण पर-मध्य-गा गुन् ।
 पूर्ववृत्तीयगा द्वो पण्मात्रो सगुरू । यदि नन्दिनी निधने उद्वता ॥ १ ॥]

उग्गआ अम्भुअस्स [उद्वता अद्भुतस्य] ।

भुवणाहिच विमलत्तेज- । मतणुअमणुत्तम विट्ठ ॥
 मुकुसअलपसुपासमल । परम पुराणपुरिस्स णम सिच ॥ १ १ ॥
 [भुवनाधिप विमलत्तेजस । अतनुक्रमनुत्तम विभुम् ।
 मुक्तसकल्पशुपाशमल । परम पुराणपुरूप नमामि शिवम् ॥ १ १ ॥]

तइअक्खवर सह परेण । तइअचरणम्मि जुज्जए ॥
 त भणति किर सोरहअ । समदु(मु)ग्गआइ जइ सेसलक्खण ॥ २ ॥
 [तृतीयाक्षर सह परेण । तृतीयचरणे युज्यते ।
 तद्वणन्ति किल सौरभक । सममुद्रतया यदि शेषलक्षणम् ॥ २ ॥]

सोरहअ इसइल्लस्स [सौरभक निषधस्स] ।

छणचदविजससिसेण । समट्ठ[स]संगगधिणा ॥
 कोमलेण कमलेण च तं । अहिअ विहासि चअणेण मुद्धिप ॥ २ १ ॥
 [छणचन्द्रविजसदृशेन । समधुरससगगन्धिना ।
 कोमलेन कमलेनेव च । अधिक विभासि वदनेन मुग्धिके ॥ २ १ ॥]

जइ उग्गआइ पमुहमि । तइअचरणस्स छल्लू ॥
 सअलणिउणजणसगहिअ । इणमो मुणेह ललिअस्स लक्खण ॥ ३ ॥
 [यमुद्रतया प्रमुखे । तृतीयचरणस्य पट् लघवः ॥
 सकलनिपुणवनसगृहीत । एतज्जानीहि ललितस्य लक्षणम् ॥ ३ ॥]

ललिअ कल्लणुराअस्स [ललित कलानुरागस्य] ।

अरविंदसदमअरद- । भमिरभमरघआरिअ ॥
 विमलचहलसलिलग्घविअ । कमलाअर विसइ चारणाहिरो(वो) ॥ ३ १ ॥
 [अरविन्द्रसान्द्रमकरन्द । भ्रमणशीलभ्रमरान्वकारितम् ॥
 विमलरुद्रलसल्लिपूर्ण । कमलाकर विशति चारणाधिप ॥ ३ १ ॥]

गं च्छो चा परमज्झपुव्वदोतगुरुज्जू । पजुअं उरमुहलं, वसुज्जुणो गं ।
दसलहु गुरु दुलंगा । पचुविअमिह सअलकईहिं णिवद्धं ॥ ४ ॥

[गः षण्मात्रः चतुर्मात्राः पर-मध्य-पूर्व-द्वि-अन्त-गुरु-ऋजवः ।

पञ्चमात्रयुगं उदर-मुख-लं, वसु-ऋजवो गः ॥

दशलघु-गुरु-द्विलगौ । प्रचुपितमिह सकलकविभिर्निबद्धम् ॥ ४ ॥]

पचुविअं उव्वडस्स [प्रचुपितमुद्धटस्य] ।

वासारत्तसमप्पिओ णिरण्णंअरूओ । पडओव्व सअलमेहपुंजसोहो ॥

कुणइ असइहिअए । बहलरअणितमणिअरो गुरुतोसं ॥ ४.१ ॥

[वर्षारत्रसमर्पितो निरन्वयरूपः । पटक इव सकलमेघपुञ्जशोभः ॥

करोति असतीहृदये । बहलरजनितमोनिकरो गुरुतोषम् ॥ ४.१ ॥]

एअं चेअ भणंति वा उअत्थिअउव्वं । दुगुणे तइअकमंमि वड्डमाणं ॥ ५ ॥

[एवं चैव भणन्ति वा उपस्थितपूर्वं । द्विगुणे तृतीये कृते वर्धमानम् ॥ ५ ॥]

वड्डमाणं रविवप्पस्स [वर्धमानं रविवप्रस्य] ।

सुद्धं सोम्मसहावअं समप्पिअचित्तं । णिहुअं ललहविलासिणीविअड्डं ।

अमअरसगुरुअअं णिहुअंमहुरलविरं । घरघरिणिसुरअमुवलब्भइ

कत्तो ॥ ५.१ ॥

[शुद्धं सौम्यस्वभावं समर्पितचित्रं । निभृत लटभविलासिनीविदग्धम् ॥

अमृतरसगुरुकं निभृतमधुरलपनशीलं । गृहगृहिणीसुरतमुपलभ्यते कुतः ॥ ५.१ ॥]

चां दोतोउरगां गुरू तइज्जअपाए । अवरं पचुविअलक्खणं असेसं ।

सा सुद्धविराडिआ तहिं । जइ पढसगणविरइ आविसहं तं ॥ ६ ॥

[चतुर्मात्राः द्वि-अन्त-उदर-गाः गुरुस्तृतीयपादे । अपरं प्रचुपितलक्षणमशेषम् ।

सा शुद्धविराटिका तत्र । यदि प्रथमगणविरतिः आविषहं तत् ॥ ६ ॥]

सुद्धविराडिआ सुद्धसालस्स [शुद्धविराटिका शुद्धशीलस्य] ।

हत्थारोविअरुंदचंदविंबकवोले । गुणसंभ[र]णगलंतवाहधारे ॥

थोरत्थणि मज्झस्वामिए । परिमिंससि सससि भण कस्स कए णं ॥ ६.१ ॥

[हस्तारोपितविस्तृतचन्द्रविम्बकपोले । गुणसंस्मरणगलद्वाष्पधारे ॥

स्थूलस्तनि क्षाममध्यके । परिमृशसि श्वसिसि भण कस्य कृते ननु ॥ ६.१ ॥]

आविसहं ललिअसहावस्स [आवृषभं ललितस्वभावस्य] ।

दुक्खे दुक्खिअओ सुहम्मि वड्डिअसोक्खो ।

हरिणो जह समवड्डिअम्मि चंदे ॥

चंदस्स तहा ण तेत्तिअं । परिहरइ णिअअपइइं किमणुंज्जु ॥ ६.२ ॥

१ इति पूर्वार्धम्. २ अष्टौ लवः. ३ द्वौ लो गो. ४ प्रचुपितम्. ५ निरन्वयरूपः असंवद्धस्वरूपः पटक इव.
६ प्रचुपितमुपस्थितपूर्वम्. ७ निभृतमनुत्कटम्. ८ चरणः तत्र द्विगुरन्तगुरुर्मध्यगुरुर्गुरुवस्तृतीये पादे. ९ परिमृशसि
श्वसिषि. १० अनृजुः.

[दु खे दु सितो मुने वर्धितसौख्य । हरिणो यथा समरर्धिते चन्द्रे ।
चन्द्रस्य तथा न तावत् । परिहरति निजप्रकृतिं किमनृजु ॥ ६०२ ॥]

चत्तारि अंसआ पाअे दोदोअक्खरसजुआ ।
लहुअ णाडवण्णादो त सिलोअस्स लक्खण ॥ ७ ॥
[चत्तारोऽंशका पादे द्विद्वि-अक्षरसयुता ।
लघुक नादिवर्णात् तच्छ्लोकस्य लक्षणम् ॥ ७ ॥]

सिलोओ छरुल्लस्स [श्लोक उल्लस्य] ।

चदर्पिअ अ कत्तिल्ल पुंडरीअ अ कोमल ॥
सन्वल्लोअ सुहावेअ मुह ते केण णिम्मिअ ॥ ७१ ॥
[चन्द्रविग्रमिअ कान्तिमत् पुण्डरीकमिअ कोमलम् ।
सर्वलोक मुलयितुं मुह ते केन निर्मितम् ॥ ७१ ॥]

पञ्चमं ल तिग वत्त सुवत्त सत्तमे अ ले ।
समपाए पुणो पच्छा पच्छावत्त विवज्जए ॥ ८ ॥
[पञ्चम ल त्रयो गा वनत्र सुगन्ध मत्तमे च ले ।
समपादे पुन पथ्या पथ्यावत्त विपयये ॥ ८ ॥]

वत्त पिअट्ठस्म [वक्त्र विदग्धस्य] ।

सत्तविग्गहणेअरा पत्ता कड(ण्ह)ज्जुणा कण्ण ।
धरिआ तेण ते दे(दो)वि एअ त माणअ जाण ॥ ८१ ॥
[सर्वविग्रहनेतारौ प्राप्तौ कृष्णानुनो कर्णम् ।
दृष्टौ तेन ते द्वापि एतच्च मानक जातम् ॥ ८१ ॥]

सुवत्त सुहडराअस्स [सुगन्ध सुभग्राजस्य] ।

एअ कामस्स अगअ कअ स(म)सी पिणाइणा ।
दंति अच्छीसु कामिणी तेण कज्जेण कज्जल ॥ ८२ ॥
[एतत्कामसाङ्गकं वृत्तं मयी पिनाकिना ।
दट्पत्रिषु कामिन्यस्तेन कारणेन कज्जलम् ॥ ८२ ॥]

पच्छा सुद्धसहावस्स [पथ्या शुद्धसमावस्य] ।

अयणेअ ससी जाअ कलकं किर झिज्जए ।
ताअ तं तारिस्स चेअ को णासेइ पुराकअ ॥ ८३ ॥
[अपनेतुं शशी यावत्कलङ्कं निलक्षीयते ।
तावत्स तादृश एव, को नाशयति पुराकृतम् ॥ ८३ ॥]

पच्छावत्त चदराअस्म [पथ्यावक्त्र चन्द्रराजस्य] ।

पत्तो तुज्ज मुहच्छवि चंदो चंदाअणं काउं ॥
जाअं णवर लंछणं अहिअं पुण्णमासीए ॥ ८४ ॥

[प्रातस्तव मुखच्छवि चन्द्रश्चान्द्रायणं कृत्वा ।
जातं केवलं लाञ्छनं अधिकं पूर्णमास्याम् ॥ ८४ ॥]

वत्तं तमेव चवला सागरा जइ लत्तअं ।
वत्तं अ होइ चवलापच्छाए सुमणोहरं ॥ ९ ॥

[वृत्तं तदेव चपला सागराद्यदि लत्रयम् ।
वृत्तं भवति चपलापथ्यायाः सुमनोहरम् ॥ ९ ॥]

चवलापच्छा छइल्लाण [चपलापथ्या छइल्लानाम्] ।

चंदणं चंदकिरणा कप्पूरं मलआणिला ।
ता सुहावेति हिअअं जा पासे पिअमाणुसं ॥ ९१ ॥
[चन्दनं चन्द्रकिरणाः कर्पूरं मलयानिलाः ।
तावत्सुखयन्ति हृदयं यावत्पार्श्वे प्रियमनुष्यः ॥ ९१ ॥]

सेअवमएण विउला चउमेआ, पिंगलरुस अट्टविहा ।
तिरुसा परिवोडीए को सक्कइ लक्खणं काउं ॥ १० ॥
[सैतवमतेन विपुला चतुर्भेदा, पिङ्गलस्य अष्टविधा ।
तस्याः परिपाठ्या कः शक्नोति लक्षणं कर्तुम् ॥ १० ॥]

अट्टक्कु(क्ख)राइं पढमे बारह वीअंमि सोरहं तइए ।
वीस चउत्थे पाए पअचउरुद्धं इमं भणिअं ॥ ११ ॥
[अष्टाक्षराणि प्रथमे द्वादश द्वितीये षोडश तृतीये ।
विंशतिश्चतुर्थे पादे पदचतुरुर्ध्वमिदं भणितम् ॥ ११ ॥]

पअचउरुद्धं ललहसहावस्स [पदचतुरुर्ध्वं ललितस्वभावस्य] ।

संपुण्णचंदवअणा । विणिहणीलुप्पललोललोअणा ॥
जस्स थोरथणिआ थणिआ छंदाणुवत्तिणी ।
अर्चंछउ जत्थ तत्थ सलहं(हलं)चिअ तस्स णवरि जीविअं ॥ ११-१ ॥
[संपूर्णचन्द्रवदना । विनिद्रनीलोत्पललोललोचना ।
यस्य स्थूलस्तनी गृहिणी छन्दानुवर्तिनी ।
अस्तु यत्र तत्र सफलमेव तस्य केवलं जीवितम् ॥ ११-१ ॥]

सव्वाइं उज्जुआइं दो दो वंक्काइं जत्थ पमुहम्मि ।
एसो पच्छावीडू; आवीडू जस्स णिहणम्मि ॥ १२ ॥

[मयाणि ऋजुकाणि द्वे द्वे चक्रे यत्र प्रमुत्ते ।

एष पथ्यापीड आपीडो यस्य निधने ॥ १२ ॥]

पच्छात्रीड लल्लभस्त [पथ्यापीड लल्लभस्त] ।

एणिह तद् मह कअ- । माअट्टितरणिमणपसर ॥

अगे विरइअरइसुहमसरिसगुण ।

दुस्सं पिअ दरसिअवहुविहललिअमणिअरव ॥ १२ १ ॥

[इदानीं त्वया मम कृत । आकृतकण्ठोमन प्रसर ॥

अङ्गे विरचितरतिमुख असदृशगुण ।

दु रा प्रिय दर्शितगुणविधललितमणितर ॥ १२ १ ॥]

आवीड तस्सेअ [आपीड तस्यैव] ।

सहि रइसुहसारो । सअलभुअणअपरिओसो ॥

दरसिअवहुविहतरणिहिअमराओ ।

सहइ मह पअडविधिगुणसअसुहअ कतो ॥ १२ २ ॥

[सति रतिमुत्तसार । सकलभुवनकृतपरितोष ॥

दर्शितगुणविधतरणीहृदयराग ।

शोभते मम प्रकटविधिगुणशतसुभग कान्त ॥ १२ २ ॥]

पढमो वीएण सम पणहट्ट मजरी एसा ।

तइएण सम लवली पेरेण सह अमअघारेत्ति ॥ १३ ॥

[प्रथमो द्वितीयेन सम परिवर्त्यते ^(१) मन्जरी एषा ।

तृतीयेन सम लवली, पेरेण सह अमृतधारा इति ॥ १३ ॥]

मजरी अगागणत्स [मज्जरी अङ्गारगणस्य] ।

फँलिणिकुसुमवररअगोरे । व(ध)णयणहरचट्टे ॥

उअह घट्टिअपिअअमणहवअमगो ।

लहइ कणअरुलसठविअणवकिसलअसोह ॥ १३ १ ॥

[प्रियगु कुसुमवररजोगौरे । शङ्खिणीस्तनभरपट्टे ॥

पदयत घटितप्रियतमनखपदमार्ग ।

रुभते कनककलशस्थापितनवकिसलयशोभाम् ॥ १३ १ ॥]

लवली सुद्धमहाभस्त [लवली शुद्धस्वभावस्य] ।

अवलकमलपरिमललुद्धा । रुणरणिअजणिअजणमणपरिओसा ॥

कुसुमरअविलित्ता । भण कमिह ण हरइ सरअपमुट्टअभसलाली ॥ १३ २ ॥

[धवलकमलपरिमललुब्धा । रुणरणिजनिजनिजमन परितोषा ।

कुसुमरजोविलिता । भण कमिह न हरति शरत्प्रमुदितभ्रमरालि ॥ १३ २ ॥]

अमअधारा तस्सेअ [अमृतधारा तस्यैव] ।

मणमणिअकणअरसणाणं । सललिअथरहरिअथणअजुअलाणं ॥

मुणिमवि हरइ उअ तह कह कह वि तरुणीणं ।

विसमरअविलासो ॥ १३.३ ॥

[मणमणितकनकरशनानां । सललितकम्पितस्तनयुगलानाम् ।

मुनिमपि हरति पश्य तथा कथंकथमपि तरुणीनां । विषमरतविलासः ॥ १३.३ ॥]

पंचंससारहूए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।

एत्थ सअंभुच्छंदे पाउअसारो परिसमत्तो ॥ १४ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।

अत्र स्वर्यभूच्छन्दसि प्राकृतसारः परिसमाप्तः ॥ १४ ॥]

४ उत्साहादीनि ।

जो पाउअस्स सारो तस्स मए लभ्खलव्खणं सिट्ठ ।

एत्ताहे अवहसे साहिज्जत णिसामेह ॥ १ ॥

इहिआरा विट्ठुआ पआवसाणम्मि जह हुवति लहू ।

तह कत्थवि छदवसा काअव्वा उहुआरा वि ॥ २ ॥

[य प्राकृतस्य सार तस्य मया लक्ष्यलक्षणं शिष्टम् ।

अधुना अपभ्रंशे कथ्यमानं निशामयत ॥ १ ॥

इहि कारा बिन्दुयुता पदावसाने यथा भवन्ति लघव ।

तथा कुत्रापि छन्दोवशात् कर्तव्या उहुह कारा अपि ॥ २ ॥]

उआरो विट्ठुओ पआवसाणम्मि लहू । चउमुहस्स जहा—[उकारो बिन्दुयुत पदावसाने लघु । चतुर्मुखस्य यथा—]

हउं अज्जुणु तुम्ह एउ रणु ॥ २ १ ॥

[अहमर्जुनो, यूयम्, एतद्व्रणम् ॥ २ १ ॥]

हुआरो तस्सेअ [हुकार तस्यैव] ।

को महुं जीवतहुं णेइ धणु ॥ २ २ ॥

[को मम जीवतो नयति धनु ॥ २ २ ॥]

हआरो तस्सेअ [हकार तस्यैव] ।

णिअणामपआसह । सुरह सआसह ॥ २ ३ ॥

[निजनामप्रकाशानाम् । सुराणां सकाशानाम् ॥ २ ३ ॥]

विणिणवि एओ सुद्धा पआवसाणम्मि जह हुवति लहू ।

आईमज्झते वा वजणमिस्सा तह च्चेअ ॥ ३ ॥

[द्वावपि ए-ओ शुद्धौ पदावसाने यथा भवत लघू ।

आदिमध्यान्तेषु वा व्यञ्जनमिश्रो तथा चैव ॥ ३ ॥

जै ते के वि पुत्तिपे दँति पइ । तेहिं करेज्जसु रज्ज ॥

जो सौ कोवि सुहउ वि देण्डणओ ।

तहो सिरें णिवडउ वज्ज ॥ ३ १ ॥

[ये ते केपि पुत्रिके ददति तुभ्य । ते कुरुष्व राज्यम् ॥

योसौ कोपि सुमगोपि शूय । तस्य शिरसि निपततु वज्र ॥ ३ १ ॥

छच्चा उरगा दुवासला तइअपंचमत्ति ।

कइणो उच्छाहलकखणं एरिसं भणंति ॥ ४ ॥

[षट् चतुर्मात्राः उदर-गौ द्विपार्श्वलौ तृतीयपञ्चमाविति ।

कवयः उत्साहलक्षणसीदशं भणन्ति ॥ ४ ॥]

उच्छाहो धुत्तस्स [उत्साहो धूर्तस्य] ।

समुहे तमहारि वीर सरवम्मिअंगवंग

पहरंति सरोसरहसउच्छलिअउत्तमंग ।

उत्थल्लिअमंडलग्गपुणरुत्तदिण्णघाअ

जे ते मरणेक्कचित्त सुमरंत पडुप्पसाअ ॥ ४.१ ॥

[संमुखे...वीराः शरवर्मिताङ्गोपाङ्गाः

प्रहरन्ति सरोषसरभसोच्छलितोत्तमाङ्गाः ।

उच्छलितमण्डलाग्रपुनरुक्तदत्तघाताः

ये ते मरणैकचित्ताः स्मृत्वा प्रभुप्रसादम् ॥ ४.१ ॥]

चोइहपढमतइअ[च]रणे । बारह बीअचउत्थे ॥

दुवह [अ]लकखण एत्तलउ । होइ अवहंससत्थे ॥ ५ ॥

[चतुर्दश प्रथमतृतीयचरणयोः । द्वादश द्वितीयचतुर्थयोः ॥

द्विपथकलक्षणमेतावन्मात्रं । भवति अपञ्चशशास्त्रे ॥ ५ ॥]

दुवहउ जहा [द्विपथको यथा] ।

अम्मिअ करह दुसीलअउ । णीरिउ किंपि ण खाइ ॥

का वि मरुत्थलवेल्लिलिअ । ते हो कारणे विद्दाइ ॥ ५.१ ॥

[अम्ब ! करभो दुःशीलकः । दत्तं किमपि न खादति ॥

कापि मरुस्थलवल्लरिका । तस्याः कारणे विप्रीदति ॥ ५.१ ॥]

तहा अ माउरदेवस्स [तथा च मातृदेवस्य] ।

लद्धउ मित्त भण(म)न्तेण । रअणाअ[रु] चंदेण ॥

जो सि(द्धि)ज्जंते सि(द्धि)ज्जइ वि । तह भरइ भरंतेण ॥ ५.२ ॥

[लब्धं मित्रं भ्रमता । रत्नाकरश्चन्द्रेण ॥

यः क्षीयमाणे क्षीयतेपि । तथा भ्रियते भ्रियमाणेन ॥ ५.२ ॥]

तेरह पढमतइअपए । बारह बीअचउत्थे ॥

उवदुवहअलकखणमिणं । होइ अवहंससत्थे ॥ ६ ॥

[त्रयोदश प्रथमतृतीयपादयोः । द्वादश द्वितीयचतुर्थयोः ॥

उपदोहकलक्षणमिदं । भवति अपञ्चशशास्त्रे ॥ ६ ॥]

उवदुवहअ ँणदेवस्स [उपदोहक धनदेवस्य] ।

वच्चु(व्यु)रवणसंतोसिजा । सुह अच्छत थलीहिं ॥
दम्भारसु चम्भवाविआ । कहिं पाडिअउ थलीहिं ॥ ६ ॥
[वच्चुर वनसतोपिता । सुउ तिष्ठन्त स्थलीषु ॥
द्राक्षारस स्वादिता । कुन × × × × × × ॥ ६ ॥]

वारह विसमे चलणे । चोदह पुण सेसएँ होंति ।
जाणिज्जुह एरिसअ । अवदुवह[अ]स्स लक्खणत्ति ॥ ७ ॥
[द्वादश विपमचरणयो । चतुर्वंश पुन दोषयो भवन्ति ।
ज्ञायतामेतादश । अवदोहकस्य लक्षणमिति ॥ ७ ॥]

अवदुवहउ अजदेवस्स [अवदोहक आयदेवस्य] ।

काई करउँ हउँ माए । पिउ ण गणइ लग्गी पाए ॥
मण्णु धरतैहो जाइ । कठिण उत्तरा भणाइ ॥ ७ ॥
[किं करोम्यह मात । प्रियो न गणयति लग्गा पादे ॥
मन्यु धारयत्या याति । कठिना उत्तरा (इति) भणति ॥ ७ ॥]

पच चलणा सव्व मत्ताए । ति चआरा तत्थ समे ।
पपचदा कमेणावसेसए ॥
ण मुहलतसमत्तगुरु । अपुरिमाण विसमाण तइअए ॥ ८ ॥
[पञ्च चरणा सर्वे मात्राया । त्रयश्चतुर्मात्रास्तत्र समयो ।
पञ्चमात्र पञ्चमात्र-चतुर्मात्र द्विमात्र क्रमेणावशेषेषु ।
न मुल-अन्त-समस्तगुरु । अप्रथम विपमयो तृतीये ॥ ८ ॥]

मत्ता छड्छाण [मात्रा छड्छस्य] ।

मित्तु मउडु सत्तु दहवअणु । रअ[णाअ]र दुप्पगमु ।
सो वि धधु(धद्ध) पाहाणखंडहिं ॥
जह रामहो तह णर[हो] । होई लच्छि ववसाअचतहो ॥ ८ ॥
[मित्र मर्षट शत्रुर्दशवदन । रत्नाकरो दुष्प्रगम ॥
सोपि बद्ध पापाणखण्डै ।
यथा रामस्य तथा नरस्य । लक्ष्मीर्मेति व्यवसायवत ॥ ८ ॥]

पाएँ वीअएँ अहव चउत्थए । पढम चिअ पआरगणु ।
जीएँ होइ सा मत्तवालिआ ॥
तइअएँ तिअलसगएँ । णिवडअम्मि किर मत्ता(त्त)महुअरी ॥ ९ ॥

[पादे द्वितीये अथवा चतुर्थे । प्रथममेव पञ्चमात्रगणः ।

यस्या भवति सा मत्तबालिका ।

तृतीये त्रिमात्रके । निपतिते किल मत्तमधुकरी ॥ ९ ॥]

बीअचलणे मत्तबालिआ गोइंदस्स [द्वितीयचरणे मत्तबालिका गोविन्दस्य] ।

कमलकुमुअह एक उप्पत्ति । ससि तो वि कुमुआअरह ।

देइ सोक्ख कमलह दिवाअरु ॥

पाविज्जइ अवस फलु । जेण जस्स पासे ठवेइउ ॥ ९.१ ॥

[कमलकुमुदयोरेका उत्पत्तिः । शशी तदपि कुमुदाकरस्य ।

ददाति सौख्यं । कमलस्य दिवाकरः ।

प्राप्यते अवश्यं फलं । येन यस्य पार्श्वे स्थापितम् ॥ ९.१ ॥]

चउत्थचलणे मत्तबालिआ सुद्धसीलस्स [चतुर्थचरणे मत्तबालिका शुद्धशीलस्य] ।

पहु सकदमु णहु सकोअ[ण्डु] । महि सरस सलिल सरस ।

सरव मेह दिसि बहल विज्जुल ॥

पहिअअणमणमोहअरु ॥ स(ण)वरि चारु पाउसु विअंभिउ ॥ ९.२ ॥

[पन्था सकर्दमो नभः सकोदण्डं । मही सरसा सलिलं सरसं ।

सरवाः मेघाः दिशि बहला विद्युत् ।

पथिकजनमनोमोहकरा । केवलं चारुः प्रावृड् विजृम्भिता ॥ ९.२ ॥]

उहअचरणे मत्तबालिआ गोइंदस्स [उभचरणयोः मत्तबालिका गोविन्दस्य] ।

पिउपरोक्खहिं भुजगु चमकंति । चंदेण उज्झोलअ किउ ।

ठिउ णिअत्त तत्थु जेम जाणिउ ॥

कज्ज णिप्पच्छिम उअह । कज्जआलै लोअहिं मुणिज्जइ ॥ ९.३ ॥

[प्रियपरोक्षे भुजंगाः उदयन्ति । चन्द्रेण उद्योतः कृतः ।

स्थितः निवृत्तः तत्र जाने ज्ञातः । कार्यं निष्पश्चिमं पश्यत ।

कार्यकाले लोकैर्ज्ञायते ॥ ९.३ ॥

बीअचलणे तइए तिअलंसए मत्तमहुअरी । जहा—[द्वितीयचरणे तृतीये त्रिमात्रके मत्तमधुकरी ।
यथा—]

रत्ति सोक्खइँ देइ मिहुणाण । जइ एम तो वप्पुडा ।

चक्कवाउ किमु तहिं विओइउ ॥

पुव्वकिअउ परिणमइ । कोवि कस्स देअउ ण लेअउ ॥ ९.४ ॥

[रात्रिः सौख्यं ददाति मिथुनानां । यद्येवं तर्हि वराकः ।

चक्रवाकः किमु तत्र वियोजितः । ?

पूर्वकृतं परिणमति । कोपि कस्य [न] ददातु न गृह्णातु ॥ ९.४ ॥]

उहअचलणमत्तमहुअरी गोइदस्म । जहा—[उभयचरणमत्तमधुकरी गोविन्दस्य । यथा—]

ठामठामहिं घाससंतट्टु । रत्ती(त्ति)हिं परिसठिआ ।

रोमयणवसच्चलिअगडआ ॥

टीसति(टीसई) धयलुज्जला । जोण्हाणिहाणाई व गोहणा ॥ ९५ ॥

[स्थाने स्थाने घाससस्तन्धानि । रात्र्या परिसरिथतानि ।

रोमयवशचलितगण्डानि ।

दृश्यते धयलोज्ज्वलानि । ज्योत्स्नानिवानानीव गोघनानि ॥ ९५ ॥]

तइअपचमचलणपमुहम्मि । जइ टोवि चआरगणु ।

तो मत्तविलासिणी इमा ॥

अह तिण्णि पआरसा । [जइ] त भणति किर मत्तकरिणि ॥ १० ॥

[तृतीयपञ्चमचरणप्रमुखे । यट्ठि द्वात्रिंशत् चतुर्मात्रौ ।

तत मत्तविलासिनी इय ।

अथ त्रय पञ्चमात्रात्ता । यट्ठि ता भणन्ति किर मत्तकरिणीम् ॥ १० ॥]

मत्तविलासिणी गोइदस्य [मत्तविलासिनी गोविन्दस्य] ।

एहु विसमउ सुट्ठु आपसु । पाणतिउ माणुसहो ।

दिट्ठीविसु सण्णु कालिअउ ॥

कंसु वि मारेइ धुउ । कहिं गम्मउ काई किज्जउ ॥ १०१ ॥ -

[एष त्रिपम सुष्ठु आदेश । प्राणान्तिको मनुष्यस्य ।

दृष्टिविष सर्प कालिय ।

कमोपि मारयति ध्रुव । कुत्र गम्यते किं क्रियताम् ॥ १०१ ॥]

मत्तकरिणी जहा तस्सेअ [मत्तकरिणी यथा तस्यैव] ।

सग्ग गोविउ जइ वि जोएइ । हरि सुट्ठु वि आअरेण ।

देइ दिट्ठि जहिं कहिं वि राही ।

को सक्कइ सवरेवि । डड्ढणअण णेट्टे पलोट्ट[अ]उ ॥ १०२ ॥

[सर्वा गोपी यद्यपि पश्यति । हरि सुष्ठु अप्यादरेण ।

ददाति दृष्टिं यत्र कुत्रापि यथा ।

क्व शक्नोति सवरीतु । दग्धनयन स्नेहेन प्रवृत्तम् ॥ १०२ ॥]

जावि मिस्सा सच्चरुएहि । सा भण्णइ वट्ठुआ ।

अन्तअम्मि जइ तीएँ दुवहओ ॥

सुपसिद्धा णवचलणा । एहु वत्थु व(र)ड्डो वि जाणइ ॥ ११ ॥

[यापि मिश्रा सर्वरूपैः । सा भण्यते बहुरूपा ।
 अन्ते यदि तस्याः द्विपथकः ।
 सुप्रसिद्धा नवचरणा । एषा वस्तुः रङ्गापि ज्ञायते ॥ ११ ॥]

बहुरूपा तस्मै [बहुरूपा तस्यैव] ।

देइ पाली थणह पब्भारें । तोडिम्पिणु णलिणिदल्लु ।
 हरिविओएँ(ँ) संतावें तत्ती ॥
 फल्लु अण्णहिं पाविउ । करो दइअ जं किंपि रुच्छ(च्च)इ ॥ ११.१ ॥

[ददाति गोपालिका स्तनयोः प्राग्भारे । छित्वा नलिनीदलं ।
 हरिवियोगे संतापेन तप्ता । फलमज्ञया प्राप्तं ।
 करोतु दयितः यत् किमपि रोचते ॥ ११.१ ॥]

व(र)ङ्गा जहा [रङ्गा यथा]—

जेण जाएँ रिउ ण कंपंति । सुअणा वि णंदंति णवि ।
 दुज्जणा वि ण मुअंति चिंतए ॥
 तें जाएँ कमणु गुणु । वरकुमारिकण्हल वंचिउ ॥
 किं तण्णें तें जाएण । पअपूरणपुरिसेण ॥
 जासु ण कंदरि दरि विवर । भरि उव्वरिउ जसेण ॥ ११.२ ॥

[येन जातेन रिपवो न कम्पन्ते । सुजना अपि नन्दन्ति नैव ।
 दुर्जना अपि न म्रियन्ते चिन्तया ।
 तेन जातेन को गुणः । वरकुमारीकन्याफलं वञ्चितम् ।
 किं तनयेन तेन जातेन । पदपूरणपुरुषेण ।
 यस्य न कन्दरं दरीं विवरं । भृत्वा उर्वरितं यशसा ॥ ११.२ ॥]

तहा अ जिणआसस्स [तथा च जिनदासस्य] ।

दुःखु णासइ जिणुण्हाह । सइ वड्डइ होइ जउ ।
 भमइ कित्ति जअलच्छि दुक्कइ ॥
 रविकिरणहिं संतासिउ । तिमिर जेम पाउवि विणासइ ॥
 दुग्गइगहणें भंमंताहं । जइ जिणचरणें ण होंत ॥
 जगु अवलंवणें वज्जिअउ । सअल वि णवअं पभंतें ॥ ११.३ ॥

[दुःख नश्ययेत् । सदा वर्धते भवति जय ।
 भ्रमनि कीर्ति जयलक्ष्मी प्रवर्तते ॥
 रविनिरणे सत्रासित । तिमिरमित्र पापमपि नश्यति ॥
 दुर्गतिगह्वरे भ्रमता । यदि जिनचरणौ न स्थाताम् ।
 जगद्वलम्बनेन वर्जित । सकृन्मपि प्रभ्रातम् ॥ ११३ ॥]

मत्ता समत्ता [मात्रा समाप्ता] ।

अह वअणप्पअरण [अह वअणप्रकरणम्] ।

छवरा अद्वाइज्ज चआरा । वअणअरस्स एरिस्सआ पाआ ।
 तेण चउत्थेण उववअणअ । वअणअतजमिआ अ मडिल्ला ॥
 मडिल होठ विहि जमउ णिवज्झइ ।
 अहवा(व) चउग(उण्ह) वि सो सम(स्व)ज्झइ ॥ १२ ॥
 [पण्मात्रात्त्य अर्धतृतीया चतुर्मात्रा । उदनकस्य द्वादशा पात्त्य ।
 त्रिमात्रेण चतुर्थेन उपउदनक । वदनमन्तयमिता च मडिल्ला ।
 मडिला भवति द्वाभ्या (यडि) यमक निरूप्यते ।
 अथवा चतुर्णामपि तत् सञ्च्यते ॥ १२ ॥]

उवअणअ छइल्लस्स [उपउदनक छइल्लस्य] ।

जीव तावाहि जाव जलु गगहिं । चदणु अगर् म फेडहिं अगहिं ॥
 थोडा थाहहिं वरअतुरगइ । दारहिं रमहिं जे सुठु वि चरइ(गइं)
 ॥ १२१ ॥

[जीव तावत्पात्रजल गङ्गाया । चदनमगुरु मा त्यन अङ्गे ।
 अथ ग्राह्य । दाराभि रमस्व ये सुष्ठु शोभना ॥ १२१ ॥]

मडिल्ला विअट्टस्स [मडिला विदग्धस्य] ।

विअट्ट कुट्टिज्झ भट्टब्भड । तहिं परिणति जति भट्टब्भड ॥
 त घर पाहुणेहिं णिच्चाउल्लु । एतहिं जतहिं किउ णिच्चाउल्लु ॥ १२२ ॥
 [तिम्यने कुट्टयते भृष्टाभृष्ट । तदा पर्यायान्ति यान्ति भट्टा भटा ।
 तट्टइ प्राघूर्णिके नित्याकुल । आगच्छिर्गच्छति कृत निस्तन्दुलम् ॥ १२२ ॥]

मडिल्ला चउपअजम(मि)आ अटिल्ला जहा [अडिला चतुष्पात्यमिता अडिला यथा]—

अणिउलक(तउ)ज्जलेहिं सा दतहिं । पाआहिं पेउरेहिं सादतहिं ।
 वाहिं वलुज्जा(लगा) जसु गअदन्तहिं । सा सेविज्झइ कह
 गअदन्तहिं ॥ १२३ ॥

[अतिमुक्तोज्ज्वलै सा दन्तै । पादाभ्या नृपुराभ्या शब्दायमानाभ्याम् ।
 वाहू अश्लक्ष्णौ यस्या गजदन्ताभ्या । सा सेव्यते कथ गतदन्तै ॥ १२३ ॥]

उच्छाहो च्चिअ अत्थे लग्गा परि पाइमेण बंधेण ।
जं जं पढंति लोए तं तं भण वअणअं सव्वं ॥ १३ ॥

[× × × × × × × ।
यद्यत्पठन्ति लोके तत्तद्गण वदनकं सर्वम् ॥ १३ ॥]

उच्छाहाण अ अत्थम्मि । दुवहअलक्खणअम्मि ।
एह पेहली सुंदरिआ । होइ अवहंस[अ]म्मि ॥ १४ ॥

[उत्साहानां चार्थे । द्विपथकलक्षणे ।
इयं प्रहेलिका सुन्दरी । भवत्यपभ्रंशे ॥ १४ ॥]

सुण्णाइं अक्खराइं णाणाअंदेसु जत्थ वज्झंति ।
हिअए वि वसइ अत्थो हिआलिआ भण्णए एसा ॥ १५ ॥

[शून्यान्यक्षराणि नानाछन्दःसु यत्र वध्यन्ते ।
हृदयेऽपि वस्त्यर्थो हृदयालिका भण्यते एषा ॥ १५ ॥]

धवलणिहेण अ पुरिसो वणिणज्जइ जेण तेण सा धवला ॥
धवलो वि होइ तिविहो अट्ठपओ छप्पओ चउप्पाओ ॥ १६ ॥

[धवलमिषेण च पुरुषो वर्ण्यते येन तेन सा धवला ।
धवलोऽपि भवति त्रिविधोऽष्टपदः षट्पदश्चतुष्पादः ॥ १६ ॥]

आहुट्ठाइतइअचलणे । बीअचउत्थे तिणिण ।
चगणा पंचमसत्तमए । एककलोणा तिणिण ॥
जह बीअचउत्थए । तह छट्ठमए पाए ।
ता अद्धाइज्जए । धवले अट्ठवए ॥ १७ ॥

[अर्धचतुर्थाः आदितृतीयचरणयोः । द्वितीयचतुर्थयोः त्रयः ।
चगणाः पञ्चमसप्तमयोः । एककलोनास्त्रयः ॥
यथा द्वितीयचतुर्थयोः । तथा षष्ठे पादे ॥
ततः अर्धतृतीयाः । धवले अष्टमे ॥ १७ ॥]

पढमचउत्थे तिणिण छआरआ । दो छा पंचमवीए ॥
होंति दोणिण छआरआ तस्सिं । अवरे चे पे पवरे ॥
तं सुइसुहजणणं जं । तं छप्पअस्स लक्खणअं ॥ १८ ॥

[प्रथमचतुर्थयोस्त्रयः षण्मात्राः । द्वौ षण्मात्रौ पञ्चमद्वितीययोः ।
भवतो द्वौ षण्मात्रौ तस्मिन् । अपरे चे पे प्रवरे ।
तच्छ्रुतिसुखजननं यत् । तच्छट्पदस्य लक्षणम् ॥ १८ ॥]

छचता पटुमतइअए । छचआरा अवरै ।
सभवति जइ लक्खण । धवले चउत्थए ॥ १९ ॥

[पण्मात्र चतुर्मात्रत्रिमात्रा प्रथमतृतीययो । पण्मात्रचतुर्मात्रौ अपरयो ।
सभवन्ति यदि लक्षण । धवले चतुप्पदे ॥ १९ ॥]

पढमती(वी)अचलणे छवरा । वेणिण चआरा चा पच ॥
चउ ता(पा)वा तइअम्मि चउत्थए पाए ।
तं मगलछद जाण मगलत्थे ॥ २० ॥

[प्रथमद्वितीयचरणयो पण्मात्रप्रमुखा । द्वौ चतुर्मात्रौ, चतुर्मात्रा पञ्च ।
चत्वार पञ्चमात्रा वा तृतीये चतुर्थे पादे । तन्मङ्गलच्छन्द जानीहि मङ्गलार्थे ॥ २० ॥]

ज उच्छाहेण होइ उच्छाहमगल त [यदुत्साहेन भवत्युत्साहमङ्गलं तत्] ।

उच्छाहलक्खण जहा [उत्साहलक्षण यथा]—

छच्चा उरदा(गा) दुवासला तइअपचमत्ति (४४) ।

[षट् चतुर्मात्रा उदरगौ द्विपार्श्वलै तृतीयपञ्चमौ इति ।]

ज हेलाइविरइअ हेलामगल त [यद्वेलाविरचितं हेलामङ्गलं तत्] ।

छो चउ चा समेसु उरदेसु तत्थ हेला ।

[पण्मात्र चत्वारश्चतुर्मात्रा समेषु उदरद्विमानेषु तत्र हेल ।]

वअणमगलअति वअणेण [वदनमङ्गलमिति वदनेन] ।

छवरा अद्धाइज्ज चआरा । वअण[अ]स्स एरिसआ पाआ ॥ (४१२)

[पण्मात्रप्रमुखा अर्धतृतीया चतुर्मात्रा । वदनकस्य ईदृशा पादा ॥]

इअ धवलमगलाइ जेहि चिअ लक्खणेहि वज्झति ।
ताई चिअ णामाई भणिआइ छंदइत्तेहि ॥ २१ ॥

[इति धवलमङ्गलानि धैरेव लक्षणैर्बध्यन्ते ।
तान्येव नामानि अणितानि छन्दोविद्धि ॥ २१ ॥]

पचससारहूए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।
एत्थ सअभुच्छदे उच्छाहाई परिसमत्ता ॥ २२ ॥

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।
अत्र स्वयभूच्छन्दसि उत्साहादीनि परिसमाप्तानि ॥ २२ ॥]

५. षट्पदजातिः ।

जं गिज्जइ पुव्वद्धे पुणो पुणो सव्वकव्वबंधेसु ।
धुवअत्ति तमिह तिविहं छप्पाअचउप्पअं दुवअं ॥ १ ॥

[यद्रीयते पूर्वार्धे-पुनः पुनः सर्वकाव्यबन्धेषु ।
ध्रुवकमिति तदिह त्रिविधं षट्पादं चतुष्पदं द्विपदम् ॥ १ ॥]

गुरुओ च्चिअ एक्कलहू विरामविसअम्मि विसमसंखाए ।
जमललहू लहुओ च्चिअ समसंखासंठिओ होइ ॥ २ ॥

[गुरुरेव एको लघुः विरामविषये विषमसंख्यायाम् ।
यमलौ लघू लघुरेव समसंख्यासंस्थितो भवति ॥ २ ॥]

पढमे परे । चउपंचमे । सत्तकलाओ जइ ।
दस मे(से)सए । तं छंदए । छप्पअत्ति हुवइ ॥ ३ ॥

[प्रथमे परे । चतुर्थपञ्चमयोः । सप्त कलाः यदि ॥
दश शेषयोः । तच्छन्दसि । षट्पदमिति भवति ॥ ३ ॥]

तइअपए । तह छट्टए । एक्ककलुत्तरिअआ ॥
सत्तारह । अवसाणिआ । छप्पअजाई इमा ॥ ४ ॥

[तृतीये पदे । तथा षष्ठे । एककलोत्तरिकाः ।
सप्तदश- । अवसानिकाः । षट्पदजातय इमाः ॥ ४ ॥]

एत्थ चउत्थं जहा [अत्र चतुर्थं यथा]—

ग(इ)अ चिंधई । जसु सिद्धई । परसमाणु जसु अप्पओ ॥
पहु एकहो । तइलोकहो । सोज्ज देव परमप्पओ ॥ ४.१ ॥
[इति चिह्नानि । यस्य सिद्धानि । परसमानो यस्य आत्मा ।
प्रभुरेकस्य । त्रैलोक्यस्य । स एव देवः परमात्मा ॥ ४.१ ॥]

पढमचउत्थे । पंचमबीए । जइ अट्टकलाओ होंति ॥
सेसे पाए । छप्पअजाई । उवजाई तं भणंति ॥ ५ ॥

[प्रथमचतुर्थयोः । पञ्चमद्वितीययोः । यदि अष्ट कला भवन्ति ।
शेषयोः पादयोः । षट्पदजातिः । उपजातिं तां भणन्ति ॥ ५ ॥]

जहा [यथा]—

हिमरुचिरर्कति । चन्दनमनलति । मित्राण्यपि रिपवन्ति ॥
वक्त्रे वेधसि । विकले चेतसि । विपरीतानि भवन्ति ॥ ५.१ ॥

पदमचउत्थए । पचमवीअए । जड णव मत्ताओ होति ॥
 सेसे पाअए । त चिअ लक्खण । अचजाड त भणति ॥ ६ ॥
 [प्रथमचतुर्थो । पञ्चमद्वितीयो । यदि नव मात्रा भवन्ति ।
 शेषयो पादयो । तदेव लक्षण । अवजाति ता भणन्ति ॥ ६ ॥]

छट्ठा अज्जाई जहा [पष्ठा अवजातिर्यथा]—

कहू चि सरुहिरइं । छिट्ठर णहव(र)वद । धणसिहरोपरि सुपउत्ताइ ।
 वेगे वल्लगहो । मअणतुरगहो । ण पइ नुड्डुडुडु दुस्सउत्ताइ ॥ ६ १ ॥
 [कस्या अपि सरुगिराणि । दृष्टानि नपपदानि । स्तनशिखरोपरि सुप्रयुक्तानि ।
 वेगेन आरुढस्य । मदनतुरगस्य । ननु पदानि क्रमेण दु क्षतानि ॥ ६ १ ॥]

इअ तिणिण वि जाईओ दहाइसत्तारहावसाणाओ ।

अ(स)त्ताइणवताओ हुवति अट्ठट्ठभेदाओ ॥ ७ ॥

[इति तिलोऽपि जातय दत्तादिसप्तदशावसाना ।

सप्तादि-नवान्ता भवन्ति अष्टाष्टभेदा ॥ ७ ॥]

पंचसत्तारहूण बहुलत्थे लक्खलक्खणविसुद्धे ।

एत्थ सअभुच्छदे छप्पअजाई परिसमत्ता ॥ ८ ॥

[पञ्चाशत्तारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।

अत्र स्वयंभूच्छन्दसि पदपदजातय परिसमाप्ता ॥ ८ ॥]

६ चतुष्पदीद्विपद्यः ।

तत्थ चउप्पअजाई तिपआरा अंतरद्ध[सव्व]समा ।

अन्तरसमाए भेए साहिज्जंते णिसामेह ॥ १ ॥

[तत्र चतुष्पदजातिः त्रिप्रकारा अन्तर-अर्ध-सर्व-समा ।

अन्तरसमायाः भेदान् कथ्यमानान् शृणुत ॥ १ ॥]

सत्त विसमे । जइ अट्ठ समे ॥

लक्खणमिणं । चंपअकुसुमे ॥ २ ॥

[सप्त विषमयोः । यदि अष्ट समयोः ।

लक्षणमिदं । चम्पककुसुमे ॥ २ ॥]

अट्ठहिं विसमा । सत्तहिं समा ।

भण्णइ एसा । सुमणोप(र)मा ॥ ३ ॥

[अष्टभिर्विषमौ । सप्तभिः समौ ।

भण्यते एषा । सुमनोप(र)मा ॥ ३ ॥]

णवमत्तअंति । विसमद्वअं ।

इह तं पंकअं । सत्ता जुअं ॥ ४ ॥

[नवमात्रकमिति । विषमद्वयम् ।

इह तत्पङ्कजं । सप्त युगम् ॥ ४ ॥]

सत्ता(त्त) अजुए । णवमत्तं जुए ॥

लक्खणमिणं । किर सामुद्वए ॥ ५ ॥

[सप्त अयुगयोः । नव मात्रा युगयोः ।

लक्षणमिदं । किल सामुद्रके ॥ ५ ॥]

दस विसमे चलणे । सत्तावरे ॥

अट्ठाइच्चगणो । तो कुंजरे ॥ ६ ॥

[दश विषमयोश्चरणयोः । सप्तापरयोः ।

अर्धतृतीयगणः । ततः कुञ्जरे ॥ ६ ॥]

सत्त विसमे । दस अवरे चलणे ॥

तं चउपअं । वम्हणंति भणंति ॥ ७ ॥

[सप्त विषमयोः । दशापरयोश्चरणयोः ।

तां चतुष्पदीं । मल्हणमिति भणन्ति ॥ ७ ॥]

सत्ता(त्त) अजुए । एआरह मे(से)सए ॥
लक्खणमिण । किर सुहअविलासए ॥ ८ ॥

[सप्त विषमयो । एकादश शेषयो ॥
लक्षणमिदं । किल सुभगप्रिलासके ॥ ८ ॥]

विसमे एआरह । सत्तावरे ॥
त जाणह लक्खण । मअणाउरे ॥ ९ ॥

[त्रिषमयोरेकादश । सप्त अपरयो ।
तज्जानीत लक्षण । मअणाउरे ॥ ९ ॥]

सत्ता(त्त) अजुए । वारह वीअचउत्थे ॥
त केसर । होड अवहस[स]त्थे ॥ १० ॥

[सप्तायुगयो । द्वादश द्वितीयचतुर्थयो ।
तत्केसर । भवति अपभ्रशशास्त्रे ॥ १० ॥]

जहा [यथा]—

विरहग्गिणो । जलइ जलइजलमि ॥
जं आलिंमि । अमि तहि माणसपि ॥ १० १ ॥

[विरहाग्नि । ज्वलति जलाद्राजले ।
यदालिङ्ग्य । अग्नौ तदा मानसमपि ॥ १० १ ॥]

वारह पढुमतइअए । सत्तावरे ॥
होइ भमररिछोली । किर एरिसी ॥ ११ ॥

[द्वादश प्रथमतृतीययो । सप्तापरयो ।
भवति भ्रमरपट्टिक । किल ईदृशी ॥ ११ ॥]

तेरह पढुमतइ(ई)अए । सेसे गिरी ॥
सा भण्णइ(ई)चउप्पआ । पकअसिरी ॥ १२ ॥

[त्रयोदश प्रथमतृतीययो । शेषयो गिरयो ।
सा भण्यते चतुष्पदी । पङ्कजश्री ॥ १२ ॥]

सत्ता(त्त) अजुए । तेरह वीअचउत्थए ॥
लक्खणमिण । जाणह रावणहत्थए ॥ १३ ॥

[सप्तायुगयो । त्रयोदश द्वितीयचतुर्थयो ।
लक्षणमिदं । जानीत रावणहस्तके ॥ १३ ॥]

जहा [यथा]—

पिअविरहिओ । कण्णतालहअमहुअरो ॥
 दुब्भंतओ । भमइ वणे वणकुंजरो ॥ १३.१ ॥
 [प्रियाविरहितः । कर्णतालहतमधुकरः ।
 दुर्भ्रान्तः । भ्रमति वने वनकुञ्जरः ॥ १३.१ ॥]

चोद्ध पटुमतइअचलणे । अवरे मुणी ॥
 छंदअम्मि कोड्डावणिआ । सा किंकिणी ॥ १४ ॥
 [चतुर्दश प्रथमतृतीयचरणयोः । अपरयोर्मुनयः ।
 छन्दसि कौतुकावहा । सा किङ्किणी ॥ १४ ॥]

सत्ता(त्त) अजुए । चोद्ध बीअचरमचलणे ॥
 इणमेरिसे । सीहविअंतिअत्ति पभणे ॥ १५ ॥
 [सप्त अयुगे । चतुर्दश द्वितीयचरमचरणयोः ।
 इदमीदृशे । सिंहविक्रान्तिकेति प्रभणेत ॥ १५ ॥]

जहा [यथा]—

वरि घल्लिउं । अप्पउं कक्करमालिहिं ॥
 ण उ कलहउ । लोअह छंदेणालिहिं ॥ १५.१ ॥
 [वरमावृतः । आत्मा कर्करमालाभिः ।
 न तु कलहः लोकस्य छन्देन सखीभिः ॥ १५.१ ॥]

पण्णारह विसमे तवसिणा । अवसेसए ॥
 कुंकुमलआ इमा भण्णए । छंदे सआ ॥ १६ ॥
 [पञ्चदश विषमयोः तपस्विनः । अवशेषयोः ।
 कुङ्कुमलता इयं भण्यते । छन्दसि सदा ॥ १६ ॥]
 सत्तासमे । पण्णारह बीअचउत्थए ॥
 इअ छंदए । मअरंदिअत्ति सा भण्णए ॥ १७ ॥
 [सप्त असमयोः । पञ्चदश द्वितीयचतुर्थयोः ।
 इति छन्दसि । मकरन्दिकेति सा भण्यते ॥ १७ ॥]

जहा [यथा]—

णिसिआगमे । णिअसहअरिविरहवसंगओ ॥
 धुअवक्खओ । कमलाअरे भमइ रहंगओ ॥ १७.१ ॥
 [निशागमे । निजसहचरोविरहवशं गतः ।
 धुतपक्षकः । कमलाकरे भ्रमति रथाङ्गः ॥ १७.१ ॥]

सोडह पटुमतइअपाअए । सत्ततरे ॥
 एअ लक्खण समुद्धि । ससिसेहरे ॥ १८ ॥
 [पोडश प्रथमतृतीयपादयो । सप्त अन्तरे ।
 एतल्लक्षण समुद्धि । शशिशेखरे ॥ १८ ॥]

सत्ता(त्त) असमे । सोलह वीअचउत्थे होति ॥
 त तारिसं । जाणह मट्टअरविलसिअअति ॥ १९ ॥
 [सप्त असमयो । पोडश द्वितीयचतुर्थयोर्भवन्ति ।
 तत्तादश । जानीत मधुकरविलसितमिति ॥ १९ ॥]

जहा [यथा]—

णचफग्गुणे । गिरिसिहरोवरि फुल्लपलासु ॥
 को डड्डु मे । को ण डड्डु जोअद व हुआसु ॥ १९ १ ॥
 [नमस्फालुने । गिरिशिखरोपरि पुष्पितपलाश ।
 को दग्धो मया । को न दग्ध पश्यतीज हुताश ॥ १९ १ ॥]

सत्तारह पटुमतइ(ई) अअम्मि । सत्तावरे ॥
 त लक्खणअति चउप्पअम्मि । कटं वसिरे ॥ २० ॥
 [सप्तदश प्रथमतृतीययो । सप्तापरयो ।
 तल्लक्षणकमिति चतुष्पदे । कट्यक्षिरमि ॥ २० ॥]

सत्ताजुए । सत्तारह वीअचउत्थे पाए ॥
 न लक्खण । इअ चपअकुसुमार(व)त्तअम्मि ॥ २१ ॥
 [सप्त अयुगे । सप्तदश द्वितीयचतुर्थयो पादयो ।
 तल्लक्षण । इति चम्पककुसुमारते ॥ २१ ॥]

जहा [यथा]—

पिअप(व)त्तअ । मित्तअरालिगणसुहपत्तअ ॥
 किं कमलअ । विसहइ बहुसुह व मुक्कमलअ ॥ २१ १ ॥
 [प्रियापत्र । मित्रकरालिङ्गनमुपप्राप्तम् ।
 किं कमल । विकसति बहुसुखमिव मुक्कमलम् ॥ २१ १ ॥]

इअ सत्तअले पाए चतपडआरेहिं दुविहभगिह्ले ॥
 उत्तरचलणविभिण्णे × × वीसह लक्खण एअ ॥ २२ ॥
 [इति सप्तकले पादे चतपदकारे द्वित्रिभग्नियुते ।
 उत्तरचरणविभिन्ने × × त्रिशतेलक्षणमेतत् ॥ २२ ॥]

अट्टहिं विसमा । णवहिं समा तथा ॥

चउपअलक्खणे । मणिरअणप्पहा ॥ २३ ॥

[अष्टभिर्विषमौ । नवभिः समौ तथा ।

चतुःपदलक्षणे । मणिरत्नप्रभा ॥ २३ ॥]

णव मुहतइ[अ]ए । अट्ट सेसए ॥

एअं लक्खणं । चंदहासए ॥ २४ ॥

[नव मुखतृतीययोः । अष्ट शेषयोः ।

एतल्लक्षणं । चन्द्रहासे ॥ २४ ॥]

विसमे चलणे । अट्ट समेसु दह ॥

कुंकुमतिलि(तिल)ए । लक्खणमणुसरह ॥ २५ ॥

[विषमे चरणे । अष्ट; समयोर्दश ।

कुङ्कुमतिलके । लक्षणमनुसरत ॥ २५ ॥]

दस विसमे चलणे । अट्ट सेसए ॥

तारागणा इसा । इअ चउपाए ॥ २६ ॥

[दश विषमे चरणे । अष्ट शेषयोः ।

तारागणा इयं । इति चतुःपदे ॥ २६ ॥]

अजुए अट्ट । एआरह परम्मि ॥

तं लक्खणं(ण)[अं] । चंपअसेहरम्मि ॥ २७ ॥

[अयुगे अष्ट । एकादश परयोः ।

तल्लक्षणकं । चम्पकशेखरे ॥ २७ ॥]

विसमे एआरह । अट्ट सेसए ॥

जाणह लक्खणमिणं । कुसुमुच्चा(मवा)णए ॥ २८ ॥

[विषमे एकादश । अष्ट शेषयोः ।

जानीत लक्षणमिदं । कुसुमवाणे ॥ २८ ॥]

अट्ट विसमे । बारह सेस(से) पाए ॥

भण तमिह दढं । कीडणअं चउपाए ॥ २९ ॥

[अष्ट विषमे । द्वादश शेषयोः पादयोः ।

भण तदिदं दढं । क्रीडनकं चतुःपादे ॥ २९ ॥]

जहा [यथा]—

मणगअवरओ । मोहमएण मत्तओ ॥
 रइकरिणिवसो । दुग्गटवारि पत्तओ ॥ २९ ॥
 [मनोगज्जर । मोहमदेन मत्त ।
 रतिकरिणीवश । दुग्गतिगतो प्राप्त ॥ २९ ॥]

वारह पदमतइअए । अट्ट जइ समे ॥
 जाणह लक्खणअ त । मालइकुसुमे ॥ ३० ॥
 [द्वादश प्रथमतृतीययो । अष्ट यदि समयो-
 जानीत लक्षण तत् । मालतीकुसुमे ॥ ३० ॥]

जइ अट्टोजे । तेरह वीअचउत्थए ॥
 वउलामोओ । एसो अवहसएत्थ ॥ ३१ ॥
 [यदि अष्टोजे । त्रयोदश द्वितीयचतुर्थयो ।
 यकुलामोद । एपोऽपन्नमेज ॥ ३१ ॥]

जहा [यथा]—

चदम्मि ठिओ । अवरभीर त्रि जहा मजो ॥
 ण हु सूरुो चिअ । केसरी मुणिज्जणामओ ॥ ३१ ॥
 [चन्द्रे स्थित । अपरो मीश्वरि यथा मृग ।
 न खलु शूर इव । केसरी ज्ञातनामा ॥ ३१ ॥]

तेरह आइतइ(ई)अए । अट्ट उत्तरे ॥
 मत्ताओ इह छट्टए । णाअकेसरे ॥ ३२ ॥
 [त्रयोदश आदितृतीययो । अष्ट उत्तरयो ।
 मात्रा इह छन्दमि । नागकेसरे ॥ ३२ ॥]
 अट्टहि विसमा । वीअचउत्था चोदहहि ॥
 चम्महतिलओ । स इमे पाआ होति जहि ॥ ३३ ॥
 [अष्टभिर्जिपमा । द्वितीयचतुथा चतुर्दशमि ।
 मन्मथतिलक । स इमे पादा भवन्ति यत्र ॥ ३३ ॥]

जहा [यथा]—

घ(ह)णुमत्त रणे । परिवेदिज्जइ णिसिअरहि ॥
 ण गअणे(ण)[अले] । वालदिवाअर जलहरहि ॥ ३३ ॥
 [इन्मान् रणे । परिवेष्टयते निश्चिचरै ।
 ननु गगनतले । जालदिवाअरो जलधरै ॥ ३३ ॥]

पटुमतइअआ चोदहहिं । अट्टहिं सेसा ॥
छंदे णवचंपअमाला । भणिआ एसा ॥ ३४ ॥

[प्रथमतृतीयौ चतुर्दशभिः । अष्टभिः शेषौ ।
छन्दसि नवचम्पकमाला । भणिता एषा ॥ ३४ ॥]

जइ अट्टोजे । पण्णारह बीअचउत्थए ॥
तं लक्खणअं । भण मालाविलसिअछंदए ॥ ३५ ॥

[यदि अष्ट ओजे । पञ्चदश बीजचतुर्थयोः ।
तल्लक्षणं । भण मालाविलसितच्छन्दसि ॥ ३५ ॥]

जहा [यथा]—

चावविहत्था । ते भारहमल्ल महागुणा ॥
अमरिसकुविआ । अहिहवेवि वेवि कण्ण(णह)ज्जुणा ॥ ३५.१ ॥

[चापविहस्तौ । तौ भारतमल्लौ महागुणौ ।
अमर्षकुपितौ । अभिभूय द्वावपि कृष्णार्जुनौ ॥ ३५.१ ॥]

पण्णारह पढमतईअए । अट्टुत्तरए ॥
तं लक्खणं समुद्धिअं । विज्जाहरए ॥ ३६ ॥

[पञ्चदश प्रथमतृतीययोः । अष्ट उत्तरयोः ।
तल्लक्षणं समुद्धिष्टं । विद्याधरे ॥ ३६ ॥]

जइ अट्टोजे । सोरह बीअचउत्थे पाए ॥
इणमेरिसअं । लक्खणअं पण्हामूल[अ]ए ॥ ३७ ॥

[यदि अष्ट ओजयोः । षोडश द्वितीयचतुर्थयोः पादयोः ।
इदमीदृशं । लक्षणकं प्रज्ञामूले ॥ ३७ ॥]

जहा [यथा]—

इंदिंदिरओ । रुणरुणइ कुसुमइं परिहरइ ॥
चउवअण रु(इ)ह । णाराअणणाहिकमल भरइ ॥ ३७.१ ॥

[इन्दिन्दिरः । रुणरुणति कुसुमानि परिहरति ।
चतुर्वदनः इह । नारायणनामिकमलं स्मरति ॥ ३७.१ ॥]

सोलह पटुमतइ(ई)अपाअए । अट्टु [अ] विसमे ॥
होति चउप्पअजाइ(ई)मज्जे । कोज्जअकुसुमे ॥ ३८ ॥

तेरह पटुमतइअए । णव समचलणए ॥
 लक्खणअ इणमेत्तिअ । कुरवअदामए ॥ ४९ ॥
 [त्रयोदश प्रथमतृतीययो । नय ममचरणयो ।
 लक्षणकमिदमेतावत् । कुरवकुराग्नि ॥ ४९ ॥]

णव मुहतइअए । तह चोदह वीस(अ)चउत्थे ॥
 कुसुमपितर । त होइ अवह[स]सत्थे ॥ ५० ॥
 [नय मुपतृतीययो । तथा चतुर्दश द्वितीयचतुर्थयो ।
 कुसुमनिरन्तर । तद्गति अपभ्रशक्षाद्ये ॥ ५० ॥]

जहा [यथा]—

णिसिभेरणाहहो । अस्मिज्जइ गम्मिणु वाणे ॥
 नील ण ईसइ । परमप[य] जिह विणु णाणं ॥ ५० १ ॥
 [निशिचरनाथय । आख्यायते गत्वा त्राणेन ।
 नीलो नेद्यते । परमात्मा यथा विना ज्ञानेन ॥ ५० १ ॥]

जइ चोदह पटुमतइअए । णव अवसेसए ॥
 त लक्खणअ णाअव । इह कलहसए ॥ ५१ ॥
 [यदि चतुर्दश प्रथमतृतीययो । नय भवशेषयो ।
 तल्लक्षणक जातव्य । इह कलहसके ॥ ५१ ॥]

णव मुहतइअए । पण्णारह सेसे पा[अ]ए ॥
 लक्खणमेत्तिअ । जाणेज्जसु इह मअणोअए ॥ ५२ ॥
 [नय मुपतृतीययो । पञ्चदश शेषयो पादयो ।
 लक्षणमेतावत् । ज्ञापतामिह मदनोदये ॥ ५२ ॥]

जहा [यथा]—

आउ घडीवउ । घरसिहर दलेप्पिणु अगओ ॥
 कोट्टट्टालेण । सण्णहवि दम्माणण णिग्गओ ॥ ५२ १ ॥
 [आगत प्रतीप । गृहशिखर दल्यिक्का अगद ।
 दुगाट्टालकेन । सनह दशाननो निर्गत ॥ ५२ १ ॥]

पण्णारह पुरिमतइअए । णव समपाअए ॥
 एस(सा) भण्णइ सझावली । चउपा(प)अजाअए ॥ ५३ ॥
 [पञ्चदश प्रथमतृतीययो । नव समपादयो ।
 ण्णा भण्यते मञ्जावली । चतुष्पदजावौ ॥ ५३ ॥]

जइ विसमे णओ । सोरह बीअचउत्थे होंति ॥
तं चंदुज्जुअं । छन्दे कइवसहा पभणन्ति ॥ ५४ ॥

[यदि विषमे नव । षोडश द्वितीयचतुर्थयोः भवन्ति ।
तच्चन्द्रोद्योतं । छन्दसि कविवृषभाः प्रभणन्ति ॥ ५४ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

भाइविओअए । जिह जिह करइ विहीसणु सोओ ॥
तिह तिह दुक्खेण । रुअइ सह विवइ वाणरलोओ ॥ ५४.१ ॥

[भ्रातृवियोगे । यथा यथा करोति त्रिभीषणः शोकम् ।
तथा तथा दुःखेन । रोदिति सह विपदि वानरलोकः ॥ ५४.१ ॥]

सोलह पढुमतइअए पाए । णव अवसेसए ॥
एसा भणणइ अंगअललिआ । किर अवहंसए ॥ ५५ ॥

[षोडश प्रथमतृतीययोः पादयोः । नव अवशेषयोः ।
एषा भण्यते अङ्गदललिता । किल अपभ्रंशे ॥ ५५ ॥]

णव विसमएसु । सत्तारह बीअचउत्थएसु ॥
इअ लंक्खणेण । रअणावली कआ कइअणेण ॥ ५६ ॥

[नव विषमयोः । सप्तदश द्वितीयचतुर्थयोः ।
इति लक्षणेन । रत्नावली कृता कविजनेन ॥ ५६ ॥]

जहा [यथा]—

सुरवरतासअरु । रावण दडु(ड्डु) जासु जग कंपइ ॥
अण्णु कहिं मग्गइ । चुक्कइ एव णाइ सिहि जंपई ॥ ५६.१ ॥

[सुरवरत्रासकरः । रावणो दग्धो यस्माज्जगत्कम्पते ।
अन्यः कथं मार्गान् । त्यजति एवं ननु शिखी आक्रामति ॥ ५६.१ ॥]

सत्तारह पढुमतइअ[पाअ]ए । मत्ता क्रमेण ॥
णव बीअचउत्थएसु मी(सी)[स]ए । कुसुमावलीए ॥ ५७ ॥

[सप्तदश प्रथमतृतीयपादयोः । मात्राः क्रमेण ।
नव द्वितीयचतुर्थयोः शिष्यन्ते । कुसुमावल्याम् ॥ ५७ ॥]

इअ णवमत्ते पाए छततितचपआरगणतिभंगिल्ले ॥
उत्तरचलणविभिण्णे सोडसहा लक्खणं एअं ॥ ५८ ॥

[इति नवमात्रे पादे छत-त्रित-चपकारगण-त्रिभङ्गयुते ।
उत्तरचरणविभिन्ने षोडशधा लक्षणमेतत् ॥ ५८ ॥]

वीसद्वारहसोलह एव चउपणवत्युजाईहि(इ) ॥
सत्ताइ(इ)णवताइ वीअचउत्थम्मि पाअजुए ॥ ५९ ॥

[विशत्यष्टादशपोडश एव चतुष्पञ्चाशद्वस्तुजातय ।
सप्तादिनयान्ता द्वितीयचतुर्थयो पादयुगे ॥ ५९ ॥]

वीअचउत्थे पाए दहाइ सत्तारहावसाणाइ ॥
ताइ चिअ जुवआइ भासाकन्वाइ साराइ ॥ ६० ॥

[द्वितीयचतुर्थयो पादयो दशादि सप्तदशावसानानि ।
ताम्येय ध्रुवकाणि भाषाकाव्यानि साराणि ॥ ६० ॥]

दस विसमे चलणे । एआरह सेसए ॥
भमुआचगणअ । एअ अवहसए ॥ ६१ ॥

[दश त्रिपमे चरणे । एकादश शेषयो ।
भूचक्रणक । एतद् अपभ्रंशे ॥ ६१ ॥]

जहा [यथा]—

ओरेंसद मणुस । णउ खज्जसि पिज्जसि ॥
पूअसरिस्खउ उअ । सुणिहालिउ किज्जसि ॥ ६१ १ ॥

[X X X X मनुष्य । नैत्र भक्ष्यसे पीयसे ॥
पूअद्विदश पण्य । सुनिभालित क्रियसे ॥ ६१ २ ॥]

विसमे एआरह । दस सेस(से) चलणे ॥
इअ लक्खणसजुअ । विज्जुलअति भणे ॥ ६२ ॥

[त्रिपमे एकादश । दश शेषचरणे ।
इति लक्षणसयुत । विद्युलतामिति भणेत ॥ ६२ ॥]

दस पटुमतइअए । तेरह वीअचउत्थए ॥
कोइलरिछोली । एसा अवहसत्थए ॥ ६३ ॥

[दश प्रथमतृतीययो । त्रयोदश द्वितीयचतुर्थयो ।
कोकिलरिच्छोली । एसा अपभ्रंशस्थयो ॥ ६३ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

ण पवट पलासु । वणसंचारि म(प)फुल्लिआ ॥
ते चोइह लम्ख[णि] । णिमिसदें सरसल्लिआ ॥ ६३ १ ॥

[ननु प्रवरा पलाशा । वनसंचारे प्रफुल्लिता ।
ते चतुर्दश लक्ष्मणेन । निमिषार्धेन शरशाल्यिता ॥ ६३ १ ॥]

१ Ms reads भमरावगणाय २ Between vv 62 and 63, two stanzas giving the definitions of शुक्ताफलमाला 10, 12, (x2), and पत्राननल्लिता 12, 10 (x2) have obviously been dropped

तेरह पढमतइ(ई)अए । दस सेसे पाए ॥
लक्खणअं तं एरिसं । मरगअमालाए ॥ ६४ ॥

[त्रयोदश प्रथमतृतीययोः । दश शेषयोः पादयोः ।
लक्षणकं तदीदृशं । मरकतमालायाम् ॥ ६४ ॥]

दस पढमतइअए । चोदह अवसेसे चलणे ॥
तं महुअरवदं । सकइ वहंसच्छंदवणे ॥ ६५ ॥

[दश प्रथमतृतीययोः । चतुर्दश अवशेषयोश्चरणयोः ।
तं मधुकरवृन्दं । × × × अपभ्रंशच्छन्दोवने ॥ ६५ ॥]

जहा चउमुहस्स [यथा चतुर्मुखस्य]—

ससि उग्गउ ताम । जेण णहअंगण मंडिअउ ॥
णं रइरहचक्र । दीसइ अरुणे छड्डिअउ ॥ ६५.१ ॥

[शशी उद्गतस्तावत् । येन नभोऽङ्गनं मण्डितम् ।
ननु रवि-रथचक्रं । दृश्यतेऽरुणेन त्यक्तम् ॥ ६५.१ ॥]

चोदह पढमतइअचलणे । सेसे दस जाइ ॥
एसाहिणववसंतसिरी । कस्स ण पडिहाइ ॥ ६६ ॥

[चतुर्दश प्रथमतृतीयचरणयोः । शेषयोर्दश यस्याः ।
एषा अभिनववसन्तश्रीः । कस्य न प्रतिभाति ॥ ६६ ॥]

दस विसमे चलणे । पण्णारह सेसे पाअए ॥
तं केअइकुसुमं । वज्झंतं कस्स ण सोहए ॥ ६७ ॥

[दश विषमे चरणे । पञ्चदश शेषे पादे ।
तत् केतकीकुसुमं । बध्यमानं कस्य न शोभते ॥ ६७ ॥]

पण्णारह पढमतइ(ई)अए । दस सेसे चलणे ॥
एरिसलक्ख[ण]संजुत्तअं । मणहरअंति भणे ॥ ६८ ॥

[पञ्चदश प्रथमतृतीययोः । दश शेषयोश्चरणयोः ।
ईदृग्लक्षणसंयुक्तं । मनोहरमिति भणेत ॥ ६८ ॥]

जहा [यथा]—

सुरसंघ वि संकंत तेल्लोके । जासु सेव करइ ॥
अत्थाणे तसु सुअ वालिहो । दू[अ]ओ पइसइ ॥ ६८.१ ॥

[सुरसंघोपि शङ्कमानल्लैलोक्ये । यस्य सेवां करोति ॥
आस्थाने तस्य सुतो वालिनः । दूतः प्रविशति ॥ ६८.१ ॥]

दस पदुमतइअए । सोइह वीअचउत्थे पाए ॥

लक्खणमेरिसअ । जाणह णवविज्जुलमालाए ॥ ६९ ॥

[दश प्रथमवृत्तीययो । षोडश द्वितीयचतुर्थयो पादयो ।

लक्षणमीदृश । जानीत नवत्रिगुन्मालायाम् ॥ ६९ ॥]

सोलह पदुमतइअए पाए । दस सेसे चलणे ॥

अक्खित्तिआएँ त लक्खणअ । इह छंदम्मि भणे ॥ ७० ॥

[षोडश प्रथमवृत्तीययो पादयो । दश शेषयोश्चरणयो ।

आक्षिप्तिंकायास्तल्लक्षणक । इह छन्दसि भणेत ॥ ७० ॥]

दस आइतइअए । वीअचउत्थएसु सत्तारह ॥

एरिस चउपाअ । तिवालितरगअ ति त जाणह ॥ ७१ ॥

[दश आठिवृत्तीययो । द्वितीयचतुर्थयो सप्तदश ॥

इदं चतुष्पद । त्रिपलीतरगक्रमिति तज्जानीत ॥ ७१ ॥]

सत्तारह पदुमतइअएसु । दस सेसे पाए ॥

मत्ताउ क्रमेण द्धवति मि[अ]ए । किण्णरलीलाए ॥ ७२ ॥

[सप्तदश प्रथमवृत्तीययो । दश शेषयो पादयो ।

मात्रा क्रमेण भवन्ति मितयो । किन्नरलीलायाम् ॥ ७२ ॥]

इअ दसमत्ते पाए छचपपदचउंसे(चस)तिविहमगिल्ले ॥

उत्तरचलणविभिण्णे चउदसहा लक्खणं एअ ॥ ७३ ॥

[इति दशमात्रे पाठे छचपपदचचागत्रिविधभङ्गयुते ।

उत्तरचरणत्रिभिन्ने चतुर्दश लक्षणमेतत् ॥ ७३ ॥]

विसमे एआरह । वारह वीचअउत्थे ॥

एअ अरविदअ । होइ अवह[स]सत्थे ॥ ७४ ॥

[विषमे एकादश । द्वादश द्वितीयचतुर्थयो ।

एतदत्रिन्दक । भवति अपत्रिदशसंज्ञे ॥ ७४ ॥]

वारह पदुमतइअए । एआरह सेसए ॥

जाणह लक्खणअ त । मकरद्वअहासए ॥ ७५ ॥

[द्वादश प्रथमवृत्तीययो । एकादश शेषयो ।

जानीत लक्षणं तत् । मकरद्वज्जहासे ॥ ७५ ॥]

जहा [यथा]—

हरिआगमण सुणेवि । आसासिअपउरए ॥

बुअघवलअधअ राए(ए) । तेणुन्मिउ महरए ॥ ७५ १ ॥

[हरेरागमनं श्रुत्वा । आश्वासितपौरायाम् ।

धुतधवलध्वजो राजा । तेनोच्छ्रितो मथुरायाम् ॥ ७५.१ ॥]

ओजे एआरह । तेरह सेसे चलणए ॥

मत्ताओ मुणिज्जह । विभ्रमविलसिअवअणए ॥ ७६ ॥

[ओजे एकादश । त्रयोदश शेषयोश्चरणयोः ।

मात्राः जानीत । विभ्रमविलसितवदनके ॥ ७६ ॥]

तेरह पढुमतइ(ई)अए । एआरह उत्तरे ॥

लक्खणअं तं एरिसं । कुसुमाउलमहुअरे ॥ ७७ ॥

[त्रयोदश प्रथमतृतीययोः । एकादश उत्तरयोः ।

लक्षणकं तदीदृशं । कुसुमाकुलमधुकरे ॥ ७७ ॥]

विसमे एआरह । चोदह बीअचरमे चलणे ॥

इअ लक्खणसंजुअं । वणफुलंध[अ]अंति भणे ॥ ७८ ॥

[विषमे एकादश । चतुर्दश द्वितीयचतुर्थचरणयोः ।

इति लक्षणसंयुतं । वनफुलंधयमिति भणेत ॥ ७८ ॥]

जहा [यथा]—

भज्जउ जो भज्जइ । सत्तुवले रणे दुज्जअहो ॥

हउं एक्क ण भज्जइ(उं) । सारहिअइअधणंजअहो ॥ ७८.१ ॥

[भज्यतां यो भज्यते । शत्रुबले रणे दुर्जयात् ॥

अहमेको न भज्ये । सारथि × × × धनंजयात् ॥ ७८.१ ॥]

चोदह आइतइअचलणे । एआरह सेसए ॥

लक्खणअंति तमेरिसअं । भण भमरविलासए ॥ ७९ ॥

[चतुर्दश आदितृतीयचरणयोः । एकादश शेषयोः ।

लक्षणकमिति तदीदृशं । भण भ्रमरविलासके ॥ ७९ ॥]

विसमे एआरह । पण्णारह जइ अवसेसए ॥

लक्खणमिणमेरिसं । किर किण्णरमहुरविलासए ॥ ८० ॥

[विषमे एकादश । पञ्चदश यदि अवशेषयोः ।

लक्षणमिदमीदृशं । किल किंनरमधुरविलासके ॥ ८० ॥]

पण्णारह पढुमतइ(ई)अए । एआरह सेसए ॥

लक्ख[ण]मिणं समुद्धिअं । किर मअणविलासए ॥ ८१ ॥

[पञ्चदश प्रथमतृतीययोः । एकादश शेषयोः ।

लक्षणमिदं समुद्धिष्टं । किल मदनविलासके ॥ ८१ ॥]

स्वयम्भूतन्द ।

विसमे एआरह । सोरह वीअचउत्ये पाए ॥
 मत्ता हुविज्जाह । णिच्च विज्जाहरललिआए ॥ ८० ॥
 [विषमे एकादश । षोडश द्वितीयचतुर्थयो पादयो ।
 मात्रा भविष्यन्ति । नित्य त्रिद्याघरललितायाम् ॥ ८० ॥]

सोलह पढमतइज्जे चलणे । एआरह सेसए ॥
 लक्खणअ जाणेरिसअ त । विज्जाहरहासए ॥ ८३ ॥

[षोडश प्रथमतृतीययोश्चरणयो । एकादश शेषयो ।
 लक्षणक जानीहीदश तत् । त्रिद्याघरहासे ॥ ८३ ॥]

विसमे एआरह । सत्तारह वीअचउत्यएसु ॥
 मत्ता हुविज्जाह । एअ सारगा(ग)[अ]पाअएसु ॥ ८४ ॥

[विषमे एकादश । सप्तदश द्वितीयचतुर्थयो ।
 मात्रा भविष्यन्ति । एव सारगरुपादेषु ॥ ८४ ॥]

सत्तारह पढमतइ(इ)अएसु । एआरह उत्तरे ॥
 मत्ताउ कमेण ठवेहु एत्थ । कुसुमाउहसेहरे ॥ ८५ ॥
 [सप्तदश प्रथमतृतीययो । एकादश उत्तरयो ।
 मात्रा क्रमेण स्थापयताम् । कुसुमायुधशेखरे ॥ ८५ ॥]

इअ एआरहमत्ते उपपचदचतत(च)तिग्गिहमगिह्ले ॥
 उत्तरचरणविभिण्णे वारसहा लक्खण एअ ॥ ८६ ॥

[इत्येकादशमात्रे उपपचदचतत त्रिविधमङ्गवत्ति ।
 उत्तरचरणविभिणे द्वादशधा लक्षणमेतत् ॥ ८६ ॥]

वारह पढमतइअए । तेरह जइ अवसेसए ॥
 लक्खणअ एरिसअ । जाणह कामिणिहासए ॥ ८७ ॥

[द्वादश प्रथमतृतीययो । त्रयोदश यदि अवशेषयो ।
 लक्षणकमीदश । जानीत कामिनीहासे ॥ ८७ ॥]

जहा चउमुहस्स [यथा चतुर्मुहस्य]—

दोणह किअ अहिसेअए । विविहसमुच्चिमच्चिधहइ ॥
 वट्टिअसमरावेसइ । वलइ(इ) वे वि सण्णद्धइ(इ) ॥ ८७ १ ॥

[द्रोणस्य कृतेभिषेके । त्रिविधसमुच्छ्रितचिह्ने ।
 वर्धितसमरावेजे । त्रले द्वे अपि सन्नद्धे ॥ ८७ १ ॥]

तेरह पढमतइ(ई)अए । बारह बीअचउत्थे ॥
उवदुवहअलक्खणमिणं । होइ अवहं[स]सत्थे ॥ ८८ ॥

[त्रयोदश प्रथमतृतीययोः । द्वादश द्वितीयचतुर्थयोः ।
उपदोहकलक्षणमिदं । भवत्यपभ्रंशशास्त्रे ॥ ८८ ॥]

यथा संस्कृते—

अयि सखि साहसकारिणि । किं तव चंक्रमितेन ।
ठसदिति भङ्गमवाप्स्यसि । कुचयुगभारभरेण ॥ ८८.१ ॥

बारह विसमे चलणे । चोदह पुणु सेसएँ होंति ॥
जाणह एरिसअं तं । अवदुवहअलक्खणअंति ॥ ८९ ॥

[द्वादश विषमे चरणे । चतुर्दश पुनः शेषयोः भवन्ति ।
जानीत ईदृशं तत् । अपदोहकलक्षणसिति ॥ ८९ ॥]

चोदह पटुसतइअचलणे । बारह बीअचउत्थे ॥
दुवहअलक्खण एरिसउ । होइ अवहं[स]सत्थे ॥ ९० ॥

[चतुर्दश प्रथमतृतीयचरणयोः । द्वादश द्वितीयचतुर्थयोः ।
दोहकलक्षणमीदृशं । भवति अपभ्रंशशास्त्रे ॥ ९० ॥]

जहा [यथा]—

णिसुणेंवि पच्छें तुरअरउ । भुंडअणिहिं सहसत्ति ॥
णिअकंतहं दाढाजुअले । पुणि पुणि णअणं वलंति ॥ ९०.१ ॥

[श्रुत्वा पश्चात् तुरगरवं । सूकरोणा सहसेति ।
निजकान्तस्य दंष्ट्रायुगले । पुनः पुनः नयनानि वलन्ति ॥ ९०.१ ॥]

बारह पढमतइअए । पण्णारह बीअचउत्थए ॥
जाणह लक्खणअं तं । एरिसं(स)[अं] पेम्मविलासए ॥ ९१ ॥

[द्वादश प्रथमतृतीययोः । पञ्चदश द्वितीयचतुर्थयोः ।
जानीत लक्षणं तत् । ईदृशं प्रेमविलासे ॥ ९१ ॥]

पण्णारह पढमतइ(ई)अए । बारह बीअचउत्थे ॥
सा भण्णइ चंदमलेहिआ । एत्थ अवहं[स]सत्थे ॥ ९२ ॥

[पञ्चदश प्रथमतृतीययोः । द्वादश द्वितीयचतुर्थयोः ।
सा भण्यते चन्द्रलेखिका । अत्रापभ्रंशशास्त्रे ॥ ९२ ॥]

बारह आइतइअए । सोलह बीअचउत्थे पाए ॥
छंदुण्णएहिं भणिअं । लक्खणअं कंचइमालाए ॥ ९३ ॥

स्वयम्भृच्छन्द ।

[द्वादश आदितृतीययो । पौड्य द्वितीयचतुर्थयो पादयो ।
छन्दोनेर्भणित । लक्षण काव्यनमालया ॥ ९३ ॥]

जड सोडह पदुमतइअचलणे । सेसे वारह होति ॥ ९४ ॥
त सुरआलिगणअस्स डम । जाणह लक्खणअति ॥ ९४ ॥

[यदि पौड्य प्रथमतृतीयचरणयो । दोषे द्वादश भवन्ति ।
तत् सुरालिङ्गनस्यैतत् । जानीत लक्षणमिति ॥ ९४ ॥]

वारह पदमतईए । सत्तारह वीअचउत्थे पाए ॥ ९५ ॥
एरिसअ णाअन्व । लक्खणअ जलहरविला(ल)सिआए ॥ ९५ ॥

[द्वादश प्रथमतृतीययो । सप्तदश द्वितीयचतुर्थयो पादयो ।
इदं ज्ञातव्य । लक्षण जलधरप्रिलम्बिनाया ॥ ९५ ॥]

सत्तारह आइतईअएसु । वारह सेसे चलणे ॥
मत्ताउ हुवति कमेण एआ । ककेल्लिआभरणे ॥ ९६ ॥

[सप्तदश आदितृतीययो । द्वादश दोषयो चरणयो ।
मात्रा भवन्ति त्रमेणता । ककेल्लिताभरणे ॥ ९६ ॥]

इअ वारहमत्तिले छचटपपदचपतचचचभगिले ॥
उत्तरचरणविभिण्णे दसविहअ लक्खण एअ ॥ ९७ ॥
[इति द्वादशमात्रावति छचट पपट चपत चचच भङ्गवति ।
उत्तरचरणविभिन्ने दशमि लक्षणमेतत् ॥ ९७ ॥]

तेरह पदमतईआ(अ)ए । चोइह अवसेसए पाए ॥
मत्ता जाणेजसु इह । अहिणवमिअकलेहाए ॥ ९८ ॥
[त्रयोदश प्रथमतृतीययो । चतुर्दशदोषयो पादयो ।
मात्रा ज्ञायन्तामिह । अभिनववृग्गाइकलेखायाम् ॥ ९८ ॥]

चोइह पदुमतइअचलणे । तेरह वीअचउत्थए ॥
लक्खणअति तमेरिसअ । कुसुमिअकेअइहत्थए ॥ ९९ ॥
[चतुदश प्रथमतृतीयचरणयो । त्रयोदश द्वितीयचतुर्थयो ।
लक्षणमिति तदीदृश । कुसुमितकेतकीहस्ते ॥ ९९ ॥]

तेरह पदमतइ(ई)अए । पण्णारह सेसे पाअए ॥
साहारकुसुममजरी । एसा अवहसे भण्णए ॥ १०० ॥
[त्रयोदश प्रथमतृतीययो । पञ्चदश दोषयो पादयो ।
सहकारकुसुममजरी । एपापद्मो भण्यते ॥ १०० ॥]

जहा [यथा]—

रणे रणपहु ण वज्जइ । को तासु जिअंते भज्जइ ॥
अकुसलसुहडणिसुंभहो । किं करउ खलग्ग(लंग)णथंभहो ॥ १००.१ ॥
[रणे रणपथो न वर्ज्यते । कः तस्मात् जीवन् भज्यते ।
अकुशलसुभटनिगुम्भस्य । किं क्रियतां खलाङ्गणस्तम्भस्य ॥ १००.१ ॥

पण्णारह पढमतइ(ई)[अ]ए । तेरह सेसे पा[अ]ए ॥
तं भण्णइ कुंजरविलसिअं । एत्थ चउप्पअजाअए ॥ १०१ ॥
[पञ्चदश प्रथमतृतीययोः । त्रयोदश शेषयोः पादयोः ।
तद्गण्यते कुंजरविलसितं । अत्र चतुष्पदजातौ ॥ १०१ ॥]

तेरह पढमतइ(ई)अए । सोलह बीअचउत्थे चलणे ॥
छन्दुण्णुअपरिपदिअं । [तं] कामिणिकीडणअंति भणे ॥ १०२ ॥
[त्रयोदश प्रथमतृतीययोः । षोडश द्वितीयचतुर्थयोश्चरणयोः ।
छन्दोऽपरिप्रार्थितं । तत् कामिनीक्रीडनकमिति भणेत ॥ १०२ ॥]

सोलह पढमतइए चलणे । तेरह जइ अवसेसए ॥
तं लक्खणअंति तमेरि[स]अं । छंदम्मि राअहंसए ॥ १०३ ॥
[षोडश प्रथमतृतीययोश्चरणयोः । त्रयोदश यद्यवशेषयोः ।
तल्लक्षणमिति तदीदृशं । छन्दसि राजहंसके ॥ १०३ ॥]

तेरह पढमतइ(ई)अए । जइ सत्तारह बीअचउत्थे(त्थ)[ए] ॥
सप्पाअरिअमेरिसंतं । जाणह तमिणं कंकणहत्थअं ॥ १०४ ॥
[त्रयोदश प्रथमतृतीययोः । यदि सप्तदश द्वितीयचतुर्थयोः ।
× × × × ईदृशं तत् । जानीत तदिदं कङ्कणहस्तकम् ॥ १०४ ॥]

पढमतइ(ई)अएसु सत्तारह । तेरह सेस(से) पाअए ॥
असोअपल्लवछाआलक्खणं । होइ चउप्पअजाअए ॥ १०५ ॥
[प्रथमतृतीययोः सप्तदश । त्रयोदश शेषयोः पादयोः ।
अशोकपल्लवच्छायालक्षणं । भवति चतुष्पदजातौ ॥ १०५ ॥]

इअ तेरहमत्तिले पछदपपतचचपतिविहभंगिले ॥
उत्तरचलणविभिण्णे अट्टविहं लक्खणं एअं ॥ १०६ ॥
[इति त्रयोदशमात्रावति पछद-पपत-चचप-त्रिविधमङ्गवति ।
उत्तरचरणविभिन्ने अष्टविधं लक्षणमेतत् ॥ १०६ ॥]

चोदह पटुमतडअचलणे । पण्णारह तह अवसेसए ॥
सुहअ वरतिलअस्स डम । लक्खणअ इहावहसए ॥ १०७ ॥

[चतुर्दश प्रथमतृतीययोश्चरणयो । पञ्चदश तथापदोपयो ।
सुभग वरतिलकम्येद । लक्षणमिहापत्रगे ॥ १०७ ॥]

पण्णारह पटुमतड(ई)अए । चउइ(द)ह अवसेमे चलणे ॥
इअ एरिसलक्खणसजुअ । त अणगललिअंति भणे ॥ १०८ ॥

[पञ्चदश प्रथमतृतीययो । चतुर्दशापदोपयोश्चरणयो ।
इतीदशलक्षणसयुत । तदनल्ललितमिति भणेत ॥ १०८ ॥]

पटुमतडज्जा चोदहहि । तह वीअचउत्था सोदहहि ॥
इअ चउचलणसलक्खणिआ । छन्दे वसतलेहा भणिआ ॥ १०९ ॥

[प्रथमतृतीयौ चतुर्दशभि । तथा द्वितीयचतुर्थो षोडशभि ।
इति चतुश्चरणमलक्षणा । उन्दसि वसन्तलेग्या भणिता ॥ १०९ ॥]

जइ पटुमतडज्जा सोलहहि । वीअचउत्था चोदहहि ॥
इअ एरिसलक्खणविरइ[अ]अं । भण्णइ वम्महविलसिअअ ॥ ११० ॥

[यदि प्रथमतृतीयौ षोडशभि । द्वितीयचतुर्थो चतुर्दशभि ।
इतीदशलक्षणप्रिचित । भण्यते मन्मथप्रिलमितम् ॥ ११० ॥]

चोदह पटुमतडअचलणे । जइ सत्तारह वीअचउत्थए ॥
लक्खणअ त एरिसअं । जाणह मधुरालाविणिहत्थए ॥ १११ ॥

[चतुर्दश प्रथमतृतीययोश्चरणयो । यदि सप्तदश द्वितीयचतुर्थयो ।
लक्षणक तदीदृश । जानीत मधुरालापिनीहस्तवे ॥ १११ ॥]

जइ सत्तारह पटुमतड(ई)[अ] ए । चोदह अवसेसए चलणे ॥
एअ आरंगअति विरअति । चउअअलक्ख[ण]अ कइणो ॥ ११२ ॥

[यदि सप्तदश प्रथमतृतीययो । चतुर्दशावशेषयोश्चरणयो ।
एअ आरगदीति प्रिचयन्ति । चतुष्पदलक्षण कय ॥ ११२ ॥]

इअ चउदहभत्तिहे छच(प)तपपचचचदगणभगिल्ले ॥
उत्तरचलणविभिण्णे छव्विहमिह लक्खण एअ ॥ ११३ ॥

[इति चतुर्दशमात्रावति छपत-पपच-चचचद-गणभग्वति ।
उत्तरचरणविभिन्ने पड्विधमिह लक्षणमेतत् ॥ ११३ ॥]

पण्णारह पढमतइ(ई)अए । सोडह बीअचउत्थे पाए ।
तं मुहवत्तीए लक्खणं । उक्कमेण कज्जललेहाए ॥ ११४ ॥

[पञ्चदश प्रथमतृतीययोः । षोडश द्वितीयचतुर्थयोः पादयोः ।
तन्मुखवत्या लक्षणं । उत्क्रमेण कज्जललेखायाम् ॥ ११४ ॥]

पण्णारह पढमतइज्जए । सत्तारह बीअचउत्थे(त्थ)अम्मि ॥
लक्खणअं कुसुमलआ[ह]ए । उक्कमेण किलकिंचिअअम्मि ॥ ११५ ॥

[पञ्चदश प्रथमतृतीययोः । सप्तदश द्वितीयचतुर्थयोः ।
लक्षणं कुसुमलतागृहे । उत्क्रमेण किलकिंचितके ॥ ११५ ॥]

इअ पण्णारहमत्ते छपच-चचपद-तिप-तिविहभंगिल्ले ॥
उत्तरचलणविभिण्णे चउविहमिह लक्खणं एअं ॥ ११६ ॥

[इति पञ्चदशमात्रे छपच-चचपद-तिप-त्रिविध-भङ्गवति ।
उत्तरचरणविभिन्ने चतुर्विधमिह लक्षणमेतत् ॥ ११६ ॥]

सोलह पढमतईए पाए । सत्तारह बीअचउत्था[अ]म्मि ॥
लक्खण[अ]मिह रअणमालाए । तं उक्कमेण ससिबिंबिअम्मि ॥ ११७ ॥

[षोडश प्रथमतृतीययोः पादयोः । सप्तदश द्वितीयचतुर्थयोः ।
लक्षणमिह रत्नमालायाः । तदुत्क्रमेण शशिविम्बिते ॥ ११७ ॥]

इअ सोलहमत्तिल्ले छछचचचउक्कदुविहभंगिल्ले ॥
उत्तरचलणविभिण्णे दुविह[अ]मिह लक्खणं सिट्ठं ॥ ११८ ॥

[इति षोडशमात्रे छछच-चचउक्क-द्विविधभङ्गवति ।
उत्तरचरणविभिन्ने द्विविधमिह लक्षणं शिष्टम् ॥ ११८ ॥]

इअ सत्तारहमत्ते छछपतिचआरपगणभग्गी(भंगी)ओ ॥
एआओ इमे पाए इमाइं अणुसरह वीसत्था ॥ ११९ ॥

[इति सप्तदशमात्रे छछप-तिचआरपगण-भङ्ग्यौ ।
पुतावस्मिन्पादे इमान्यनुसरत विश्रब्धाः ॥ ११९ ॥]

वीसट्टारहसोल[ह]चोदहवारहदसट्टछच्चउदा ॥
एवं दहुत्तरसअं ध्रुवआणं वत्थुआणं च ॥ १२० ॥

[विंशत्यष्टादशषोडशचतुर्दशद्वादशदशाष्टषट्चतुर्द्वयम् ।
एवं दशोत्तरशतं ध्रुवकानां वस्तुकानां च ॥ १२० ॥]

अण्णणचलणजणिअ । त सकिण्णअति भणिअ ॥

छदे अट्टविह च णिवट्ठअ । अट्ठसमसकिण्णअ ॥ १२१ ॥

[अन्यान्यचरणजनित । तत्प्रकीर्णकमिति भणितम् ।

छन्दस्यष्टविध च निरुद्ध । अर्धसममकीर्णकम् ॥ १२१ ॥]

जहा [यथा]—

वाआला फरुसा विधणा । गुणैहि विमुक्ता प्राणहरा ॥

जिह दुज्जणु सज्जनउवरि । तिह पसरु ण लहति सरा ॥ १२१ ॥

[वाचाला परुषा वेचना । गुणैर्विमुक्ता प्राणहरा ।

यथा दुर्जना सज्जनोपरि । तथा प्रसर न लभन्ते शराः ॥ १२१ ॥]

पढमसरिच्छो वीअओ । नइअअस्स तह चउत्तयओ ॥

इह एरिसलक्खणेण जणिअ । त धुवअ अट्ठसम भणिअ ॥ १२२ ॥

[प्रथमसदृशो द्वितीय । तृतीयस्य तथा चतुर्थ ।

इह ईदृशलक्षणेन जनित । तद् ध्रुवकमर्धसम भणितम् ॥ १२२ ॥]

जहा [यथा]—

किर(व)कण्णकल्लिग परिज्जिआ । ठिअ णवर माणविवज्जिआ ॥

णह कोवि अट्टिइ मुणिअवहे । कहिं धरइ जअइह कण्ह कहे ॥ १२२ ॥

[कृपकर्णकलिङ्गा परिजिता । स्थिता केवल मानविवर्जिता ॥

× × × × × × । कुत्र प्रियते जयद्वय कृष्ण कथय ॥ १२२ ॥]

दसमत्ते पाए । अट्टा(छट्ठा)हच्च(ज्ज)गणे ॥

सा सव्वसमाण । मज्झे ससिवअणा ॥ १२३ ॥

[दशमात्रे पादे । अर्धतृतीयगणे ।

सा सर्वसमाना । मध्ये शशिउदना ॥ १२३ ॥

एआरहकलिले । चपदा मुहतइअए ॥

चचता सेसपाए । लक्खण(ण) माणइअए ॥ १२४ ॥

[एकादशकलावति । चपदा सुप्ततृतीययो ।

चचता शेषपादयो । लक्षण मारकृते ॥ १२४ ॥]

जहा [यथा]—

मव्वइ दूरे सरुवु । हणुमत ण दीसइ ॥

सन्चइ सअचूहे । एकरह पड(ई)सइ ॥ १२४ ॥

[दृश्यते दूरे गङ्गा । हनुमान न दृश्यते ॥

दृश्यते × × व्यूहे । एकरथ प्रविशति ॥ १२४ ॥]

बारहमत्ते पाए । तिचआरा छ च्छो वा ॥

इअ लक्खणसंजुत्ता । भण्णइ महानुभावा ॥ १२५ ॥

[द्वादशमात्रे पादे । त्रयश्चकाराश्छछौ वा ।

इति लक्षणसंयुक्ता । भण्यते महानुभावा ॥ १२५ ॥

चलणे तेरहमत्तअं । पपतगणेहिं विहत्तअं ॥

अहवा चचपविहूसिअं । तमिणं अच्छरविलिसिअं ॥ १२६ ॥

[चरणे त्रयोदशमात्रकं । पपतगणैर्विभक्तम् ।

अथवा चचपविभूषितं । तदिदं अप्सरोविलसितम् ॥ १२६ ॥

चलणे चोदहमत्ताओ । अण्णे आहुट्टुचआरा ॥

छचचा जीअ विहासए । एसा गंधोअआ(अ)धारा ॥ १२७ ॥

[चरणे चतुर्दश मात्राः । अन्ये अर्धचतुर्थचकाराः ।

छचचाः यस्या विभासन्ते । एषा गन्धोदकधारा ॥ १२७ ॥]

सव्वे पण्णारहमत्तआ । त(ति)चतआरसंजुआ [अ]हवा ॥

छचपगणेहिं संबद्धआ । आ(पा)रणअस्स इमे पाअआ ॥ १२८ ॥

[सर्वे पञ्चदशमात्रिकाः । त्रिच-तकारसंयुता अथवा ।

छचपगणैः संबद्धाः । पारणकस्य इमे पादाः ॥ १२८ ॥]

सोलहमत्तं पाआउलअं । छचछंसविरइअं संकुलअं ॥

तं चेअ चत्तारचउक्कलअं । तं जाणसु पद्धडिआधुवअं ॥ १२९ ॥

[षोडशमात्रं पादाकुलकं । छचछांशविरचितं संकुलम् ।

तदेव चकारचतुष्कं । तज्जानीहि पद्धतिकाधुवकम् ॥ १२९ ॥]

होति सआ सत्तारहमत्तआ । तह चतदपतआरसंजुत्तआ ॥

अहवा छचचतआरणिवद्धआ । तिपदा ओवअ(ण)स्स

इमे पाअआ ॥ १३० ॥

[भवन्ति सदा सप्तदशमात्राः । तथा चतदपतकारसंयुक्ताः ।

अथवा छचचतकारनिबद्धाः । त्रिप-दाः उपवदनस्येमे पादाः ॥ १३० ॥]

छप्पअचउप्पआणं दोण्हं इह लक्खलक्खणं सिट्ठं ॥

एत्ताहे दुवआणं साहिज्जन्तं णिसामेह ॥ १३१ ॥

[षट्पदचतुष्पदानां द्वयोरिह लक्ष्यलक्षणं शिष्टम् ।

अतःपरं द्विपदानां कथ्यमानं निशामयत ॥ १३१ ॥]

अट्ठवीसमत्ताहिं णिवद्धं सत्ताहिं चेहिं लअं ॥ १३२ ॥

[अष्टाविंशतिमात्राभिर्निबद्धं सप्तभिश्चैर्ल्यम् ॥ १३२ ॥]

दसमत्तविराम अट्टवीसमत्तमिण भमरर(व)अ ॥ १३३ ॥

[दशमात्रविराम अष्टाविंशतिमात्रमिदं भमरपदम् ॥ १३३ ॥]

पदमठआरकअ सत्तमदगअ उअभमरवअ त ॥ १३४ ॥

[प्रथमकृतपणमात्र सप्तमगतद्विमात्र उअभमरपदं तत् ॥ १३४ ॥]

सत्तमपगणकअत गरुडवअ भणिअ अवहसए ॥ १३५ ॥

[सप्तमपगणकान्तं गरुडपदं भणितमपञ्चशे ॥ १३५ ॥]

पदमठआरकअ सत्तमप(त)गअ उवगरुडवअ इम ॥ १३६ ॥

[प्रथमकृतपणमात्र सप्तमगतत्रिमात्र उपगारुडपदमिदम् ॥ १३६ ॥]

तीमहिं मत्ताहि चगणकआहि तहिं चिअ सुविरडआइ(हि) ॥

पुव्वपरडकअ गीईसमअ भणिअं पवरकईहि ॥ १३७ ॥

[त्रिधावा मात्राभिश्चगणकतामि तत्रैव सुविरचितामि ।

पूर्वापरार्धकृत गीतिसमक भणितं प्रवरकविभि ॥ १३७ ॥]

ज वारहअट्टत छजुअलअत त उण हरिणवअ ॥ १३८ ॥

[यद्द्वान्दश अष्टान्तं पणमात्रमुगलान्तं तत्पुनहरिणपदम् ॥ १३८ ॥]

पचठआरजुअ भण भमररअ दसअट्टसु वारहसु ॥ १३९ ॥

[पचपणमात्रयुतं नण भमररतं दश अष्टसु द्वादशसु ॥ १३९ ॥]

एइतीसकलअ छचउक्कअमुवह चतेहिं कमलाअर ॥ १४० ॥

[एकत्रिंशत्कलं पट्चतुष्कृतं पश्यतं चत्ताभ्यां कमलाकरम् ॥ १४० ॥]

जा सत्तचआरा णिहणत्तआरा सा कुकुमतिलआवली ॥ १४१ ॥

[या सप्तचमारा निधनतकारा सा कुङ्कुमतिलकावली ॥ १४१ ॥]

वागहअट्टसटिआ रअणकठिआ उमुहा पविरामिआ ॥ १४२ ॥

[द्वात्रिंश-अष्टसंस्थिता रनकण्ठिका पण्णुखी पविरामिमा ॥ १४२ ॥]

अट्टचआरकअ खअअसमअ दसअट्टचउहहछिण्ण ॥ १४३ ॥

[अष्टचकारइति स्वन्धस्वसमं दश-अष्ट चतुर्दशच्छिन्नम् ॥ १४३ ॥]

वारसमे वीसमए वत्तीसमए जमिअं मोत्तिअदामं ॥ १४४ ॥

[द्वादशे विंशतितमे द्वात्रिंशत्तमे यमितं मौक्तिकदाम ॥ १४४ ॥]

चोद्दहमे वाईसमए वत्तीसमए णवकेलीपत्तं ॥ १४५ ॥

[चतुर्दशे द्वाविंशतितमे द्वात्रिंशत्तमे नवकदलीपत्रम् ॥ १४५ ॥]

छक्कलगणपुरिमाए गुरुचरमाए तं णिहणं वणिआए ॥ १४६ ॥

[षट्कलगणपौरस्त्यां गुरुचरमायां × × × ॥ १४६ ॥]

सत्तचआरकअं अट्टमपगअं तेत्तीसकलं पा(आ)आमअं ॥ १४७ ॥

[सप्तचकारकृतं अष्टमपकृतं त्रयस्त्रिंशत्कलं आयामकम् ॥ १४७ ॥]

दसमे अट्टारहमे णिहणगअकमे वीसमिअं कंचीदामअं ॥ १४८ ॥

[दशमे अष्टादशे निधनगतक्रमे विश्रमितं काञ्चीदामकम् ॥ १४८ ॥]

वारसमे वीसमए तेत्तीसमए संठइ रसणादामअं ॥ १४९ ॥

[द्वादशे विंशतितमे त्रयस्त्रिंशत्तमे संतिष्ठति रशनादामकम् ॥ १४९ ॥]

चोद्दहमे [वा]वीसमए तेत्तीसमए विरमे चूलामणी ॥ १५० ॥

[चतुर्दशे द्वाविंशतितमे त्रयस्त्रिंशत्तमे विरामे चूडामणिः ॥ १५० ॥]

छक्कलपुरिमाई तणिहणाई ताई उअपुन्वाइं भणेज्ज उणो ॥ १५१ ॥

[षट्कलपुरस्कृतानि तनिधनानि तान्युपपूर्वानि भणेत्युनः ॥ १५१ ॥]

अट्टचआरकअं णवमगगरुअं चउत्तीसहिं कलाहिं सोव्वणअं ॥ १५२ ॥

[अष्टचकारकृतं नवमगतगुरुकं चतुस्त्रिंशता कलाभिः स्वप्नकम् ॥ १५२ ॥]

दसमे अट्टारहमे चउत्तीसमए जइ वीसामो अच्छरकुसुमं ॥ १५३ ॥

[दशमे अष्टादशे चतुस्त्रिंशत्तमे यदि विश्रामः अप्सरःकुसुमम् ॥ १५३ ॥]

वारसमे वीसमए व(चो)त्तीसमए संठइ भुअंगविक्कंतं ॥ १५४ ॥

[द्वादशे विंशतितमे चतुस्त्रिंशत्तमे संतिष्ठते भुजंगविक्रान्तम् ॥ १५४ ॥]

जं पढमचउत्थछआरं चउदसमे वीसमए द्विअमट्टगणं ॥

तं [पुण] भण ताराधुवअं; पवणद्धुवअं पढमछट्टछक्कलअं ॥ १५५ ॥

[यत्प्रथमचतुर्थषण्मात्रं चतुर्दशे विंशतितमे स्थितमष्टगणम् ।

तत्पुनर्भण ताराधुवकं; पवनध्रुवकं प्रथमषष्ठषट्कलकम् ॥ १५५ ॥]

ज सोडसमे वा(चो)वीसमए ठिअमद्वदुगणं त णा(णो)रग ॥ १५६ ॥

[यच्छ्रोदशे चतुर्विंशतितमे स्थित सार्धाष्टगण तत्रवरद्वम् ॥ १५६ ॥]

तित्याणणअ परम सुहअ अट्टचआरकअ तससगअअ ॥ १५७ ॥

[नीशाननक परम सुभग अष्टचकारकृत त्रिसात्रमगतम् ॥ १५७ ॥]

पचतीसमत्तापरमे चोद्वहविरमे वावीसे कदोद्वअ ॥ १५८ ॥

[पञ्चत्रिंशत्मात्रापरं चतुर्दशत्रिरामे द्वाविंशतितमे कच्छोद्वम् ॥ १५८ ॥]

टसमे अट्टादसमे सठइ चरमे दो छआरपुच्च भमरद्व(द्व)अ ॥ १५९ ॥

[दशमे अष्टादशे सतिष्ठते चरमे द्विपण्मात्रपूर्णं भ्रमरद्वयम् ॥ १५९ ॥]

वारसमे [वीसमए] इसुतीसमए ज सठइ त सुरकीडिअ ॥ १६० ॥

[द्वादशे त्रिंशतितमे पञ्चत्रिंशत्तमे यत्सतिष्ठते तत्सुरकीडितम् ॥ १६० ॥]

चठदसमे वावीसमए छतीसमए ज सठइ त संगीअ ॥ १६१ ॥

[चतुर्दशे द्वाविंशतितमे पट्त्रिंशत्तमे यत्सतिष्ठते तत्संगीतम् ॥ १६१ ॥]

ज सोडसमे चठवीसमए छतीसमए तमिण उवसंगीअ ॥ १६२ ॥

[यच्छ्रोदशे चतुर्विंशतितमे पट्त्रिंशत्तमे तद्विद्वमुपसंगीतम् ॥ १६२ ॥]

गोड[न्द]लअमेआण णवमपआर सत्तत्तीसकलासपुण्णअ ॥ १६३ ॥

[गोन्दलमेतेषा नवमपकार सप्तत्रिंशत्कलासपूणम् ॥ १६३ ॥]

वारसअट्टसठिअ पढमच्छकअ त(ज) त भणिअ रच्छावणअ ॥ १६४ ॥

[द्वादश अष्टसन्धित प्रथमपट्कल यत्सङ्गित रथ्यावर्णयम् ॥ १६४ ॥]

चोद्वसमे वावीसमए अवसाणपए जा सठइ सा किर चच्चरी ॥ १६५ ॥

[चतुर्दशे द्वाविंशतितमे अवसानपदे या सतिष्ठते सा किल चच्चरी ॥ १६५ ॥]

ज सोडह[ट्ट]तिरहसठिअअ अहिणवअ, पढमछआर चवलअ ॥ १६६ ॥

[यच्छ्रोदशे अष्ट-त्रयोदशस्थित तदभिनवक प्रथमपट्कल चपलम् ॥ १६६ ॥]

ज सु णवद्वचआरकअ रडरमणपिअ चोद्वसट्टसोडसणिअम त ॥ १६७ ॥

[यत्पल सार्धनवचकारकृत रतिरमणप्रिय चतुर्दशाष्टपोडशतियम तत् ॥ १६७ ॥]

अट्टतीसमत्त छमुह कलकठिअ दोणिणछआर त^३ सअवत्त ॥ १६८ ॥

[अष्टत्रिंशत्मात्र पट्कलमुत्त कलकण्डित, द्विपण्मात्र तत्त शतपत्रम् ॥ १६८ ॥]

१ Ms reads तमिणुसमणीयअ

२ Ms reads छआरवणवल्अ

३ Ms reads वमपअवत्त

जं सोडसद्वचउदसठिअं तं सीहवअं सत्तमे छआरे अमअं ॥ १६९ ॥

[यच्छोडशाष्टचतुर्दशस्थितं तत्सिंहपदं; सप्तमे षण्मात्रे अमृतम् ॥ १६९ ॥]

णवचं दसमतआरकअं अइदीहरअं चउदसद्वसत्तारहसंठिअं ॥ १७० ॥

[नवचं दशमतकारकृतं अतिदीर्घकं चतुर्दशाष्टसप्तदशसंस्थितम् ॥ १७० ॥]

तं चिअ दोछआरपुरिमं तेहिं विरइअं जणपिअ(अं) मुण

, मत्तमाअंगअं ॥ १७१ ॥

[तदेव द्विषट्कलपुरस्कृतं तैर्विरचितं जनप्रियं जानीहि मत्तमातंगकम् ॥ १७१ ॥]

एआणं अहिअअरं मालाधर(ध्रुव)अं भणंति कइवसहा ॥ १७२ ॥

[एतेषामधिकतरं मालाध्रुवकं भणन्ति कविवृषभाः ॥ १७२ ॥]

पंचंससारहूए बहुलत्थे लक्खलक्खणविसुद्धे ॥

एत्थ सअंभुच्छंदे दुवउप्पत्ती परिसमत्ता ॥ १७३ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।

अत्र स्वयंभूच्छन्दसि द्विपदोत्पत्तिः परिसमाप्ता ॥ १७३ ॥]

७. शेषचतुष्पद्यः ।

विण्णवणसविहाणअमगलसीहावलोडअत्थम्मि ॥

तत्थ णिवज्झइ जुवअ तगसोवरि सच्चदुवईओ ॥ १ ॥

[विज्ञापनसविधानकमङ्गलसिहाउलोक्तितर्थे ।

तत्र निगम्यते ध्रुवक तस्योपरि सर्वद्विपद्य ॥ १ ॥]

दोप्पाअसजुआओ एआणअक्खरतजमिआओ ॥

ताओ च्चिअ दुवईओ चउण्हतीसण्हमज्झम्मि ॥ २ ॥

[द्विपादसयुता एकान्तेकाक्षरान्तयमिता ।

ता एव द्विपद्य चतसृणा त्रिशतेमध्ये ॥ २ ॥]

चक्रआ । विजआ ॥ ३ ॥

[चकृता । विजया ॥ ३ ॥]

पसआ । रेवआ ॥ ४ ॥

[पाणिना । रेवका ॥ ४ ॥]

उसवई । गणदुवई ॥ ५ ॥

[उगवती । गणद्विपदी ॥ ५ ॥]

चउ(त)विरइआ । सुरदुवईआ ॥ ६ ॥

[चतविरचिता । सुरद्विपदी ॥ ६ ॥]

पदणिवासा । अच्छरा सा ॥ ७ ॥

[पदनिवासा । अप्यसा सा ॥ ७ ॥]

मगलावई । पत्तसवई ॥ ८ ॥

[मङ्गलागती । पताशगती ॥ ८ ॥]

चचआरजुआ । किर मअरभुआ ॥ ९ ॥

[चचआरयुता । किल मकरभुजा ॥ ९ ॥]

छदविहसिंआ । मलअविअसिआ ॥ १० ॥

[छदकारविभूषिता । मलयविभूषिता ॥ १० ॥]

चपसजुआ किर । जमेट्टिअआ ॥ ११ ॥

[चपाशयुता किल । जमेट्टिका ॥ ११ ॥]

पसुहर्षा पसेसा । ललअअत्ति एसा ॥ १२ ॥

[पसुखी पशेपा । ललनकेति एसा ॥ १२ ॥]

पंचंससारहृण बहुलत्थे लक्खलक्खणविशुद्धे ॥

एत्थ सअंभुच्छन्दे सेसेण समा परिसमत्ता ॥ १३ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।

अत्र स्वयम्भूच्छन्दसि शेषेण समाः परिसमाप्ताः ॥ १३ ॥]

८ उत्थकादयः ।

जड तिणिण होति पा आवसाण ।

जमआवि होंति पाआवसाण ॥

उत्थक्क होड चउत्तुँवि जाण ।

पाआण ताण × × तुँवि वि जाण ॥ १ ॥

[यदि त्रयो भवन्ति पा दाउसाना

यमकान्यपि भवन्ति पादावसाने ।

उत्थक्को भवति × × × चेपा

पादाना तेपा × × रमपि जानीहि ॥ १ ॥]

जहा [यथा]—

घअरदुणरेंदूसासणेण ।

घिसमेण सुट्ठु दूसासणेण ॥

जइ मह ण भग्गु दूसासणेण ।

तो पहेण जामि दूसासणेण ॥ १ ॥

[वृतराष्ट्रनरेन्द्रोद्दसासकेन

विषमेण सुष्ठु दु शासनेन ।

× × ×

× × × ॥ १ ॥]

चत्तारि पगणाह मअणावआरण ॥ २ ॥

[चत्वारि पगणानि मदनान्तारे ॥ २ ॥]

जहा [यथा]—

ताव पडुपडह पडिपहअ पह[ह]पगणे ।

णाहें सुरदुदुही दिण्ण गअणगणे ॥

रसिअ सअसख गाअति वरमगल ।

तिवलि दड्ढंत धुम्मत्त वरमदल ॥ २ ॥

[तान्त् पडुपडा प्रतिग्रहता प्रभुप्राङ्गणे

ननु सुरदुदुभय दत्ता गगनाङ्गने ।

रसिता शत शङ्खा गायन्ति वरमङ्गल

तिवत्य दड्ढन्ति धुम्भन्ति वरमङ्गला ॥ २ ॥]

वेणिणवि चगणाइ । धुवए सअलाइ ॥ ३ ॥

[द्वौ अपि चगणौ । ध्रुवके सकलौ ॥ ३ ॥]

जहा [यथा]—

वारणहो मज्झ । उम्मगिम करेवि ॥

सीहकिसोर ठिउ । वणे पइसरेवि ॥ ३.१ ॥

[वारणानां मध्ये । उन्मार्गगत्वं कृत्वा ।

सिंहकिसोरः स्थितः । वने प्रतिसृत्य ॥ ३.१ ॥]

सत्तविहा छड्डुणिआ तिविहाओ होंति तह अ घत्ताओ ॥

पद्धडिआ णेअविहा गीईओ होंति विविहाओ ॥ ४ ॥

[सप्तविधाश्छड्डुणिकास्त्रिविधा भवन्ति तथा च घत्ताः ।

पद्धतिका नैकविधा गीतयो भवन्ति विविधाः ॥ ४ ॥]

चोदहमत्ता विसमपआ । बारहमत्ता बेणिण ॥

पढमा छड्डुणिआ हुवए । एव मुणेप्पिणु धिणिण ॥ ५ ॥

[चतुर्दशमात्रौ विषमपादौ । द्वादशमात्रौ द्वौ ।

प्रथमा छड्डुणिका भवति । एवं ज्ञात्वा × × × ॥ ५ ॥]

जहा [यथा]—

सत्त(त्ता)रह दिण जुज्झंतउ । कुरुवइ णिहुअ[उ] हुत्तउ ॥

जल थंमेविणु संतो होप्पिणु । वासु महासरे सुत्तउ ॥ ५.१ ॥

[सप्तदश दिनानि युध्यमानः । कुरुपतिर्निभृतो भूतः ।

जलं स्तम्भयित्वा शान्तो भूत्वा । × × महासरसि सुतः ॥ ५.१ ॥]

दसतेरहमत्ता । पढमविदिअपअ जमअवर ॥

छड्डुणिआ विदिआ । पुणुवि गणा इअ भण अवर ॥ ६ ॥

[दशत्रयोदशमात्रौ । प्रथमद्वितीयपादौ यमकं वरम् ।

छड्डुणिका द्वितीया । पुनरपि गणाः इति भण अपरे ॥ ६ ॥]

जहा [यथा]—

जइ णिव्वुदि पाविअ । दुलह लहेवि णिअप्पणउ ॥

ठिउ कामिणि रज्जइ । जेणण करहिं हिअ अप्पणउ ॥ ६.१ ॥

[यदि निर्वृतिः प्राप्ता । दुर्लभं लब्ध्वा निजप्रणयम् ॥

× × × × । ये न कुर्वन्ति हितमात्मनः ॥ ६.१ ॥]

चगणाइं चारि थोरेवि । पढमे तंइए वि ॥

चगणाइं गेणह वि सअलाइं । विदिअ चउत्थे वि' ॥ ७ ॥

[चगणानि चत्वारि स्थापयित्वा । प्रथमे तृतीयेपि ।

चगणे गृहाण द्वे सकले । द्वितीये चतुर्थेपि ॥ ७ ॥]

जहा [यथा]—

जइवि ण रुसहिं जइवि ण दुसहिं । जइ वि ण दथ करहिं ॥
तोवि मराला जिणवर हिअए । खण वि ण वीसरहिं ॥ ७ १ ॥
[यद्यपि न रुससि यद्यपि न दुप्यसि । यद्यपि न दथा करोपि ।
ततोपि हे मन्द जिनवर हृदये । श्रममपि न विस्मर ॥ ७ १ ॥]

वारहमत्ता पढम । चलण तइअ पि ॥
णवकल वीअचउत्थो । छम्भणिणं सति ॥ ८ ॥
[द्वादशमात्र प्रथम । चरणस्मृतियोऽपि ।
नयकलो द्वितीयश्चतुर्थ । उड्डुणिताया मन्ति ॥ ८ ॥]

जहा [यथा]—

लग्ग ह(अ)णेअ असइढलु । तुह चलणह पणउ ।
जिम जाणहिं तिम पालहिं । किंरुअ अप्पणउ ॥ ८ १ ॥
[लग्गा अनेके अश्रद्धालु । तव चरणयो प्रगता ॥
यथा जानासि तथा पालय । निरुमात्मनैव ॥ ८ १ ॥]

पढमए विदिअएँ । तइअएँ अ तेहिं ठिआ ॥
एक्कउ छगणु कउ । वेणिण सअल तुरिणें सठिअ ॥ ९ ॥
[प्रथमपदेपि द्वितीयपदे । तृतीयपदे च × × × ।
एकैकच्छगण वृत्त । द्वौ मरुलौ तुर्ये मन्थिता ॥ ९ ॥]

जहा [यथा]—

तिहुअणगुरु त गअगु(उ)र । मेहुवि क्षीणकृताअउ ॥
गउसतत(उ) विहरतउ । पुरिमताणु(लु) संपाइअउ ॥ ९ १ ॥
[त्रिभुवनगुरुस्तद् गजपुर । त्यक्त्वा क्षीणकपाय ।
गतश्रातो निहरन् । पुरिमताल समाप्त ॥ ९ १ ॥]

पढमएँ तइअएँ । ठोदो वि चउकला ॥
विदिअएँ चउत्थएँ । पाएँ पचक्कला ॥ १० ॥
[प्रथमे तृतीये । द्वौ द्वौ अपि चतु कलौ ।
द्वितीये चतुर्थे । पादे पञ्चकलौ ॥ १० ॥]

जहा [यथा]—

कणण परिपाडी । जणु जाणइ तोरा ॥
चउत्तउ जो सवइ । तसु कमणु णिहोरा ॥ १० १ ॥

[कर्णपरिपाश्या । जनो जानाति सूत्रम् ।

त्यक्तो यः स्वति । तस्य कीदृशो निरोधः ॥ १०.१ ॥]

दसकलपरिवद्धहे । अष्टगुणिवद्धहे । तेरहकलसंभाविअहे ॥

पढमविदिअपअ कर । तइअ पुणु विउणु । छड्डुणिआ छप्पाइअहे ॥ ११ ॥

[दशकलापरिवद्धायाः । अष्टनिबद्धायाः । त्रयोदशकलासंभावितायाः ।

प्रथमद्वितीयपादौ कुरु । तृतीयं पुनः द्विगुणं । छड्डुणिकायाः षट्पद्याः ॥ ११ ॥]

जहा [यथा]—

धणधणु (णु) समिद्धहो । पुहवि [प] सिद्धहो । जणमणणअणाणंदणहो ॥

र(व)णवासहो एंतहिं । रामाणे(णं)तैहिं ।

किउ उम्माह(हो) पट्टणहो ॥ ११.१ ॥

[धनधान्यसमृद्धस्य । पृथिवीप्रसिद्धस्य । जनमनोनयनानन्दनस्य ।

वनवासं गच्छद्भ्याम् । रामानन्ताभ्याम् । कृत उन्माथः पट्टणस्य ॥ ११.१ ॥]

पढमचउत्थपअं बारहमत्तं जहा [प्रथमचतुर्थपदं द्वादशमात्रं यथा]—

अरि सअल विहंडेवि । जगु जसें मंडेवि । किउ पअंड राअ प्पणउ ॥

जा भुं(भु)जाण आढत्ती । धरकरकन्ती । तासु ण ईसइ परिहणउ ॥ ११.२ ॥

[अरीन् सकलान् विनाश्य । जगद्यशसा मण्डयित्वा । कृतः प्रचण्डो राजा प्रणतः ।

यदा भुजयोरारब्धा । धराकरकान्ता । तस्या नेर्ष्यति परिधानम् ॥ ११.२ ॥]

अवरावि जहा [अपरापि यथा]—

जण पुण्णहिं उप्पणणउ । गुणसंपुण्णउ । सो पु(उ)व्वहमि(इ) वरिट्ठ ॥

तिहुअणसिअ[छ]त्तइं । कुलकमपत्तइं । सीहासण उअविट्ठ ॥ ११.३ ॥

[जनः पुण्यैरुत्पन्नः । गुणसंपूर्णः । स उद्वहति वरिष्ठः ।

त्रिभुवनसितच्छत्राणि । कुलक्रमप्राप्तानि । सिंहासन उपविष्टः ॥ ११.३ ॥]

अथ घत्ता—

णव मत्तउ पढमे । बीए चउद्दह मत्तओ ॥

तइए इमेच्चिअ । चोत्थएवि होइ घत्तओ ॥ १२ ॥

[नव मात्राः प्रथमे । द्वितीये चतुर्दश मात्राः ।

तृतीये एता एव । चतुर्थेऽपि, भवति घत्तकः ॥ १२ ॥]

जहा [यथा]—

खरदूसण लि(गि)ल्लेवि । रणे(ण)[ए]वितेत्ति ण जाइआ ॥

णं खअकाले इह । रावणहो पडवी धाइआ ॥ १२.१ ॥

[खरदूषणौ गिलित्वा । रणेदेवीतृप्तिर्न जाता ।

ननु क्षयकाले इह । रावणस्य पतित्वा धाविता ॥ १२.१ ॥]

सत्त्वाणहोम्पि पआण । तिणवकलओ हुवति ॥
 वत्तालक्खण एरिसउ । गोवाला विलवति ॥ १३ ॥

[सर्वेषामपि पदाना । त्रिनयनला भवन्ति ।
 घत्तालक्षणमीदृश । गोपाला विलपन्ति ॥ १३ ॥]

जहा [यथा]—

अस्सइ गउतमसामि । तिहुअणै लद्धपससहो ॥
 सुण सेणिअ उप्पत्ति । रस्ससत्त्वाणरवसहो ॥ १३ १ ॥

[आख्याति गांतमस्वामी । त्रिभुजने लब्धप्रशसानाम् ।
 शृणु श्रेणिक उ पत्तिम् । राक्षसानरशानाम् ॥ १३ १ ॥]

चा मुहवक्क चआरि ठवेप्पिणु । आइमे वीअए [एक्क ?] करेप्पिणु ॥
 तइअचउत्थए वे जमआ पुणु । त तिविह इह वत्तमहो सुणु ॥ १४ ॥

[चान् मुत्तयज्जान् चतुर म्थापयित्वा । आदिमे द्वितीये एक कृत्वा ।
 तृतीये चतुर्थे द्वे यमके पुन । तत्रित्रिधामिह घत्तामहो नृणु ॥ १४ ॥]

जहा [यथा]—

वामणरूअ करेप्पिणु माहउ । वेउ पढत्त पराइउ साहउ ॥
 तिणिण पजाद करेप्पिणु सामउ । जणउ वयिउ सो बलिणामउ ॥ १४ १ ॥

[वामनरूप कृत्वा माधव । वेद पठन् परायात साधु ।
 त्रीणि पत्राणि कृत्वा श्याम । दानवो बद्ध स तस्मिन्नामा ॥ १४ १ ॥]

पठ्ठडिआ पुणु जे ड करेति । ते सोडह मत्तउ पउ वरेति ॥
 विहिं पओह जमउ ते णिम्मअति । कडवअ अट्ठहिं जमअहिं रअन्ति ॥ १५ ॥

[पद्धतिका पुनर्येपि कुर्वन्ति । ते पोदस मात्रा पाद धारयन्ति ।
 द्वाभ्या पात्राभ्या यमक ते निमित्तते । कडवकमष्टभिर्यमकै रचयन्ति ॥ १५ ॥]

आइहिं पुणु वत्त समामणति । जमआवसाण उट्ठुणि भणति ॥
 सखाणिवट्ठकडवेहि सवि । इह विविहपआरहिं तुहुं वि वयि ॥ १६ ॥

[आत्मे पुन घत्ता समामनन्ति । यमकायमाना छट्ठुणिरा भणन्ति ।
 सख्यानिरुद्धकडवै सन्धि । इह विविधप्रकारे व्यभिच बधान ॥ १६ ॥]

सविह आइते रइअ एअ । छट्ठुणिआ(अ)वि घत्ता भण सुभेअ ॥
 अण्णाउ विविहपआरिआउ । वत्ताउ छट्ठुणि विआरिआउ ॥ १७ ॥

[सन्धेरादौ रचिता एता । छट्ठुणिका अपि घत्ता भण सुभेदा ।
 अन्या त्रिधप्रकारका । घत्ता छट्ठुणिका विदारिका ॥ १७ ॥]

तीए सुण(णे)वि वज्झंति ताउ । लोएहिं केण विण्णाउ ताउ ॥
सालाहणेण धवलाइं जाइं । विरइअइं अणेअइं बहुविहाइं ॥ १८ ॥

[× × × श्रुत्वा बध्यन्ते याः । लोकेन केन विज्ञातास्ताः ।
सातवाहनेन धवलानि यानि । विरचितान्यनेकानि बहुविधानि ॥ १८ ॥]

इअ एस अस्सेसव(उ) वज्झंति । सअलउ णाअरिअ ॥
सुपसिद्धा लोए पंडिअ— । जणेहिं समाअरिअ ॥ १९ ॥
[इत्येवमशेषा बध्यन्ते । सकला नागरिक्यः ।
सुप्रसिद्धा लोके पण्डित- । जनैः समाचरिताः ॥ १९ ॥]

संधिहिं आइहिं घत्ता । दुवई गाहाडिल्ला ॥
मत्ता पद्धडिआए । छड्डुणिआ वि पडिल्ला ॥ २० ॥
[सन्धिषु आदौ घत्ता । द्विपदी गाथा अडिला ।
मात्राः पद्धतिकाः । छड्डुणिका अपि पश्चान्नवाः ॥ २० ॥]

संधिघत्ता जहा [सन्धिघत्ता यथा]—

जिणुपंचहुं रत्तुप्पलहिं । दीवावेविणु वारि ॥
एक्कमि जम्मणु पुणु मरणु । छिण्णहुं अट्टपहारि ॥ २०.१ ॥
[जिनपञ्चकस्य रक्तोत्पलैः । दापयित्वा वारि ।
एकदैव जन्म पुनर्मरणं । छिन्नमष्टप्रहारि ॥ २०.१ ॥]

अह दुवई [अथ द्विपदी]—

पडिहिअभिण्णकण्णगंडत्थले विउणोविट्ठपुच्छओ
णिहअवलिअकरपहरपरिअरथिरकअणिअसरीरओ ।
चलदलिवलयमधुरझंकारविराजितकुम्भमण्डलं
तव नमनेन नाथ नाक्रामति परिकुपितोपि केसरी ॥ २०.२ ॥
[प्रतिहितभिन्नकर्णगण्डस्थले द्विगुणोद्वर्तितपुच्छः
निर्दयवलितकरप्रहारपरिकंस्थिरकृतनिजशरीरः ।
चलदलिवलयमधुरझंकारविराजितकुम्भमण्डलं
तव नमनेन नाथ नाक्रामति परिकुपितोपि केसरी ॥ २०.२ ॥]

अह गाहा जहा [अथ गाथा यथा]—

तुम्ह पअकमलमूले अम्हं जिण दुःखभावतविआइं ॥
दुरु दुल्लिआइं जिणवर जं जाणसु तं करेज्जासु ॥ २०.३ ॥
[युष्माकं प्रदक्कमलमूले वयं जिन दुःखभावतापिताः ।
ध्रुवं दौकिताः जिनवर यज्जानीयास्तत्कुर्याः ॥ २०.३ ॥]

अह अटिळा जहा [अथ अटिळा यथा]—

अङ्गपलासविल्लुअडरुसउ
धम्मिअ एमएम महुअर तूसउ ।
बुद्धाइच्च यम्ह हरि सरुह
जो मेराउ देउ हरिसंकर ॥ २० ४ ॥

[अङ्ग पलाशो मित्त्र अदरूपो (वा)
धार्मिक एवमेव मधुकरस्तुष्ट ।
बुद्ध आदित्यो ब्रह्मा हरि शकर
यो मदीयो देवो हर्षकर ॥ २० ४ ॥]

मत्ता जहा [मात्रा यथा]—

जअहिं जिणवर सोम अकलक ।
सुरसण्णुअ विगअभअ ।
राअरोसमअमोहवज्जिअ ॥
मअणणासण भवरहिअ ।
विसअ समल तइं देव णिवज्जिअ ॥ २० ५ ॥

[जय जिनवर सौम्य अकलङ्क
सुरसनुत त्रिगतभय ।
रागरोपमदमोहवर्जित
मदनशासन भवरहित ।
विपथा सकलरजयि देव निमग्ना ॥ २० ५ ॥]

पद्धटिआ जहा [पद्धतिका यथा]—

जिणणामे मअगल मुअइ दप्पु
केसरि वस हो ण डसइ सप्पु ।
जिणणामे ण डहइ धअधअत
हुअवह जालासअपज्जलत ॥ २० ६ ॥

[जिननाम्ना मदगले मुञ्चति दर्प
केसरी वशो भवति न दगति सप ।
जिननाम्ना न दहति धगधगन्
हुतवहो ज्वालाशतै प्रज्वलन् ॥ २० ६ ॥]

जिणणामे जलणिहि देइ थाहु
आरण्णे वण्णु ण वघइ चाहु ।
जिणणामे भवसअसत्ताइ
टुट्टति होति खण मोकलाद ॥ २० ७ ॥

[जिननाम्ना जलनिधिर्देदाति स्थानं
अरण्ये वन्यं न हन्ति व्याघ्रः ।

जिननाम्ना भवशतशृङ्खलाः
ब्रुवन्ति भवन्ति क्षणेन मुक्ताः ॥ २०७ ॥]

जिणणामे पीडइ गहु ण कोवि
दुम्मइ पिसाउ ओसरइ सोवि ।

जिणणामे दुग्गअ खहि जंति
अणुदिण वरपुण्णइ उब्भवंति ॥ २०८ ॥

[जिननाम्ना पीडयति ग्रहो न कोपि
दुर्मतिः पिशाचोपसरति सोपि ।
जिननाम्ना दुर्गतानि क्षयं यान्ति
अनुदिनं वरपुण्यान्युद्भवन्ति ॥ २०८ ॥]

जिणणामे छिंदेवि मोहजालु
उप्पज्जइ देवल्ल सामिसालु ।
जिणणामे कम्मइ णिद्वलेवि
मोक्खग्गे पइसिअ सुह लहेवि ॥ २०९ ॥

[जिननाम्ना छित्त्वा मोहजालं
उत्पद्यते देवभक्तोऽधिपतिः ।
जिननाम्ना कर्माणि निर्दाल्य
मोक्षाग्रे प्रविष्टः सुखं लब्ध्वा ॥ २०९ ॥]

छड्डुणिआ जहा [छड्डुणिका यथा]—

जिणणामपवित्ते । दिव सुव्वंते । पाउ असेसु वि छज्जइ ॥
जं जं मणै भावइ । तं सुह पावइ । दीणु ण कासु वि किज्जइ ॥ २०१० ॥
[जिननामपवित्रेण । × × श्रूयमाणेन । पापमशेषमपि छिद्यते ।
यद्यन्मनसा भावयति । तत्सुखं प्राप्नोति । दैन्यं न कस्यापि क्रियते ॥ २०१० ॥]

संगीअवज्जअहिणअसंहुत्तं तालमेअमिह सुणसु ॥
सत्तच्छंदोरुअं सत्तता(त्ता)लं हुवे कव्वे ॥ २१ ॥

[संगीत-वाद्य-अभिनयसंयुक्तं तालमेतमिह शृणुष्व ।
सप्तच्छन्दोरूपं सप्ततालं भवेत्काव्ये ॥ २१ ॥]

पंचच्छंदोरुअं पंचता(त्ता)लं च होइ कव्वम्मि ॥
तेहिं रूपहिं अ रइअं तिता(त्ता)लं तं मुणिज्जासु ॥ २२ ॥

[पञ्चच्छन्दोरूपं पञ्चतालं च भवति काव्ये ।
त्रिमी रूपै रचितं त्रितालं तज्ज्ञातव्यम् ॥ २२ ॥]

उदोस्पर्हि विहि जुअलं चकलअमेव च चऊह ॥

कुलअ सेसेहि हुवे चकसम तेहि तेहि त ॥ २३ ॥

[छन्दोरूपाभ्या द्वभ्या युगल चकलकमेव चतुभि ।

हृलक शेषैर्भवेत् चामम नैस्तैस्तत् ॥ २३ ॥]

घत्ताउडुणिआहि पद्वडिआ[हि] सुअण्णस्सुहिमा
रासावयो कन्वे जणमणअहिरामओ होड ॥ २४ ॥

[घत्ताउडुणिआभि पद्वटिकाभि सुअण्णरूपाभि ।

रामान्ध काव्ये जनमनोभिरामओ भवति ॥ २४ ॥]

एक्कवीसमत्ताणिहणउ उट्टामगिर

चउदसाइ विरसाम होम(इ) गणविरडियिअ ।

रासावगु समिद्ध एउ अहिरामअरु

लहुअतिअलअवसाणविरइ अ[इ]महरअरु ॥ २५ ॥

[एकविंशतिमात्रानिधन उट्टामगिर

चतुन्नादिविधामो भवति गणविरतिभिर ।

रामान्ध समृद्धोऽय अभिरामतर

लघुकत्रिकलकावमानविरचिनो अतिमधुरतर ॥ २५ ॥]

जहा [यथा]—

सुगवरणरवरयुअ उरअवरपणविअकम

मअणमहण जलहिगअरोस जाअसमदम ।

परमधीर जिणएव जअ गिहिवरसरणिलअ

पहअदुरिअ सतावहरण गुरुमोहविलअ ॥ २५ १ ॥

[सुगवनरवरस्तुत उरगवरप्रणतक्रम

मदनमथन > X X गतरोप जातशमदम ।

परमधीर जिनदेव जअ X X X > निलय

प्रहतदुरित सतापहरण गुरुमोहनिलय ॥ २५ १ ॥]

जहा अ [यथा च]—

जइ रि ण घसुमदमगह दह को वि सचरट

अदकिलेने ससिणि सुइ अ वि जद फुरड ।

तौणि पेंह मोरी वाणि वि लहु मलाग(घ)वड

अहिणवघणपअपसराहि अवहसेहि रमइ ॥ २५ २ ॥

[यद्यपि न वसुमतीमार्गेषु इह कोपि संचरति
अतिक्लेशो शशिनि यदि स्फुरति ।
ततोपि इयं मयूरी वाणी अपि सुन्दरकलापवती
अभिनवघनपदप्रसरैः अपभ्रंशैः रमते ॥ २५.२ ॥]

सअलाओ जाईओ पत्थारवसेण एत्थ वज्झंति ।
रासाबंधू(धो) णूणं रसाअणं चेअ गोटीसु ॥ २६ ॥

[सकला जातयः प्रस्तारवशेनात्र बध्यन्ते ।
रासाबन्धो नूनं रसायनं चैव गोष्ठीषु ॥ २६ ॥]

विसमउ पाउ । होइ असे[सु] वि सत्तकलु ॥
पुणु समु पाउ । तेरसुकलु रासे सकलु ॥ २७ ॥

[विषमः पादः । भवत्यशेषोऽपि सप्तकलः ॥
पुनः समः पादः । त्रयोदशकलो रासे सकलः ॥ २७ ॥]

एत्थु वे कडवा वज्झंति तेम
समताल विआरी होइ जेम ।
एक्कणि(लि)अचलणवलवलणकरण
छन्दोवसेण समतालकरण ॥ २८ ॥

[अत्र द्वे कडवके बध्येते तथा
समताला विदारी भवति यथा ।
एकैकचरण × × × × × ×
छन्दोवशेन समतालकरणम् ॥ २८ ॥]

देवाण थुइअकरणे छंदोजाईउ जाउ भणिआउ ।
ताउ पि(च्चि)अ फुल्लडआ अवभंसत्थे सआ होंति ॥ २९ ॥

[देवानां स्तुतिकरणे छन्दोजातयः याः भणिताः ।
ता एव फुल्लटका अपभ्रंशस्थे सदा भवन्ति ॥ २९ ॥]

मंगलविवाहकरणे ताइं चिअ मंगलाइं गिज्जंति ।
बहुविहवंधेहिं [सआ] विउहा मण्णंति सव्वक्कजेसु ॥ ३० ॥

१. Vv. 26 to 31 and the final colophon are found only in the Palm-leaf ms., which, however, does not contain v. 32.

[मङ्गलविवाहकरणे तान्येव मङ्गलानि गीयन्ते ।
बहुविधग्रन्थे सदा विदुषा मन्यन्ते सर्वकार्येषु ॥ ३० ॥]

णो ततश्च जमअसुद्धी णो छट्ठो णो [अ] लक्खण कि पि ।
सुद्धा लक्खणअं णो शुणिआइ तह वि णिउणेहि ॥ ३१ ॥

[न तत्र यमशुद्धि न छट्ठे न च लक्षण किमपि ।
× × लक्षणरू न, स्तुतानि तथापि निपुण ॥ ३१ ॥]

पचससारब्भं बहुलन्य लक्खणलक्खणविसुद्ध ॥
एतश्च सअभुच्छट्ठ अवहसत परिममत्त ॥ ३२ ॥

[पञ्चाशमारभूत बहुलांश्च लक्ष्यलक्षणविसुद्धम् ।
अत्र स्वयम्भूच्छन्द अपभ्रदान्त परिममाप्तम् ॥ ३२ ॥]

कहराअरइअ सभुणाम छट्ठलक्खण समत्त ॥
[करिरानरचित स्वयम्भूतानां छट्ठोलक्षण समाप्तम् ॥]

IMPORTANT NOTE

A portion of the earlier part of this work was made available to me by Pandit Rāhula Samkṛtiyāna at a very late stage of printing I am therefore printing it here immediately after the conclusion of the work, though it ought to have appeared at its commencement Its chapters and verses are also separately numbered—H D V

म हा क वि श्री स्व यं भू कृ तं

स्वयंभूच्छन्दः (पूर्वभागः)

१. गाथादिविधिः ।

[Fol. 1 is missing.]

[Fol. 2 A] आससु पउत्थवइए ण होंति णवपाउसब्भाइं ॥ १.१ ॥

[आश्चसिहि प्रोषितपतिके न भवन्ति नवप्रावृडभ्राणि ॥ १.१ ॥]

हिआरो बिंदुजुओ पआवसाणम्मि लहू । छइल्लाण जहा—[हिकारो बिन्दुयुतः पदावसाने लघुः । छइल्लस्य यथा—]

धवलेहिं अणंजणसामलेहिं पेरंततणुअतणुएहिं ।

णिद्दाएत्ति उवेंदो गअणिद्दाएहिं अच्छीहिं ॥ १.२ ॥

[धवलाभ्यामनञ्जनश्यामलाभ्यां पर्यन्ततनुकतनुकैः ।

निद्रायते उपेन्द्रः गतनिद्राभ्यामक्षिभ्याम् ॥ १.२ ॥]

एआरो सुद्धो पआवसाणम्मि लहू । वम्मउत्तस्य जहा—[एकारः शुद्धः पदावसाने लघुः । वर्मपुत्रस्य यथा—]

पच्चूसग्गअवरमलिआए उड्डीणससिविहंगाए ।

धवलाईं गलंति णिसालआए णक्खत्तकुसुमाइं ॥ १.३ ॥

[प्रत्यूषगजवरमृदितायाः उड्डीनशशिविहंगायाः ।

धवलानि गलन्ति निशालतायाः नक्षत्रकुसुमानि ॥ १.३ ॥]

ओआरो सुद्धो पआवसाणम्मि लहू अ । पालित्तस्स जहा—[ओकारः शुद्धः पदावसाने लघुश्च । पादलित्तस्य यथा—]

उअ पोम्मराअमरगअसंवलिआ णहँअलाओ ओवरइ ।

णहसिरिकंठम्मट्टु व्व कंठिआ कीररिंछोली ॥ १.४ ॥

[पश्य पञ्चरागमरकतसंवलिता नभस्तलादवतरति ।

नभःश्रीकण्ठभ्रष्टेव कण्ठिका शुकपङ्क्तिः ॥ १.४ ॥]

खेजणसंजोए परे वसेसं च सविहासं । विअडस्स जहा—[ख्यञ्जनसंयोगे ×××××× । विदग्धस्य यथा—]

ते च्चिअ सुहआ ते च्चिअ सप्पुरिसा ते जिअंत जिअलोए ।

वोद्रहिद्रहम्मि पडिआ तरंति जे च्चेअ हेलाए ॥ १.५ ॥

[त एव सुभगा त एव सत्पुरुषा ते जीवन्तो जीवलेके ।
तरुणोद्गदे पतिता तरन्ति ये एव हेल्या ॥ १ ५ ॥]

[101 = B] हवेंजणसजोए परे वसेसग्गि सविहास । [हव्यज्ञासयोग × × ×]

गोरिरअरेअलित्त ज आसि पिणाइणो महहिंण ।
अज्ज चि ण्हणमिसेण धुअइ जणो त च सचिसेस ॥ १ ६ ॥
[गौरीरजोरेतोलिप्त यत्नासीत् पिनाकिनो महहिंणम् ।
अथापि स्नपनमिषेण धावति जनस्तच्च सविशेषम् ॥ १ ६ ॥]

छेप्पचउतिदुअला छपचतदा पाअ[अ]म्मि पच गणो ।
एह चिअ वोच्छत ज होहि[इ] ऋअअ छे ॥ २ ॥

[पट्पञ्चचतुस्त्रिद्वियला. छपचतदा पादे पञ्च गणा ।
पुतदेवोन्मयमान यद्भवति रूपक छन्दसि ॥ २ ॥]

छपचतदा अहिउत्तस्म जहा—[छपचतदा अभियुक्तस्य यथा—]

ओट्टउट्टुअडदल रल(स)णारजोह
त(द)सणच्छत्रिनेसर णयणालिसोह ।
मित्तपडिवोहिअ उअट्टणिह
रेहइ वरकामिणीवणारविंद ॥ २ १ ॥
—अरविंदओ णाम छुदओ ।

[ओष्टपुटोद्गदल रसनारजओष
दशनच्छत्रिनेसर नयणालिशोभम् ।
मित्रप्रतिगोषित उद्भ्रष्टनिद्र
शोभते वरकामिनीवदनारविन्दम् ॥ २ १ ॥]

चा अट्ट खवअट्टे उरदा उट्टुम्मि ण विसमे मज्झगुरु ।
सत्तद गीडअट्टे जाणह सक्किणअत्ति दोहिम्मि ॥ ३ ॥

[चा अष्टौ स्कन्धरुधे, उदरद्विमात्रौ पट्टे, न त्रिपटे मध्यगुरु ।
साधसप्त गीत्यर्थे, जानीत सक्कीर्णकमिति द्वयो ॥ ३ ॥]

खवओ पणरमेणस्स [स्वन्धक प्रवरसेनस्य]—

ते विरला सप्पुरिसा जे अभणना घटति कज्जालावे ।
योअ च्चिअ ते अ हुमा जे अमुणिअकुसुमणिगमा दैति फल ॥ ३ १ ॥

• [ते विरला सत्पुरुषा ये अभणत घटयन्ति कार्यालपान् ।
श्लोका एव ते च हुमा ये अत्रातकुसुमनिर्गमा ददति फलम् ॥ ३०१ ॥]

गीइ भी[101 3 A]रणो जहा [गीति भीरो यथा]—

हा हिअअ किं विसूरसु रूअं दट्टुण परकलत्ताण ।

पावेण णवरि लिप्पसि पावं पाविहसि तं ण पाविहसि ॥ ३.२ ॥

[हा हृदय किं खिद्यसे रूपं दृष्ट्वा परकलत्राणाम् ।

पापेन केवलं लिप्यसे पापं प्राप्स्यसि तां न प्राप्स्यसि ॥ ३.२ ॥]

संकिण्ण(णं) कन्हदत्तस्स [संकीर्णं कृष्णदत्तस्य]—

अप्पिज्जउ जणअसुआ अणुणिज्जउ राहओ पअत्तेण ।

आअड्ढिअचाअवरा जाव ण निवडंति दुज्जआ रामसरा ॥ ३.३ ॥

[अर्प्यतां जनकसुता अनुनीयतां राघवः प्रयत्नेन ।

आकृष्टचापवरात् यावन्न निपतन्ति दुर्जया रामशराः ॥ ३.३ ॥]

गीअ(इ) च्चिअ उवगीई लहुणा छट्टेण एक्केण ।

पुव्वट्टेणुंगीई गाहा संभवइ पच्छिमट्टेण ॥ ४ ॥

[गीतिरेव उपगीतिः लघुना षष्ठेन एकेन ।

पूर्वार्धेन उद्गीतिः गाथा संभवति पश्चिमार्धेन ॥ ४ ॥]

उअगीई णिउणस्स [उपगीतिः निपुणस्य]—

जाओ हरइ कलत्तो(त्तं) वडुंतो भोअणं हरइ ।

अत्थं हरइ समत्थो पुत्तसमो वेरिओ णत्थि ॥ ४.१ ॥

[जातो हरंति कलत्रं वर्धमानो भोजनं हरति ।

अर्थे हरति समर्थः पुत्रसमो वैरी नास्ति ॥ ४.१ ॥]

उगी(गी)इ सालाहणस्स [उद्गीतिः सातवाहनस्य]—

थणदोहडिअ भरइ व बाला लाअण्णसलिलोहं ।

रमणालवालणिग्गअरोमावलिवल्लुरि व्व सिंचेइ ॥ ४.२ ॥

[स्तनद्विघ्न्या त्रिभर्तीव बाला लावण्यसलिलौघम् ।

रमणालवालनिर्गतरोमावलिवल्लरीमिव सिञ्चति ॥ ४.२ ॥]

गाहा च्छइल्लाण जहा [गाथा छेकस्य यथा]—

गरुअं थणाण भारं दट्टुण किसत्तणं च मज्झम्मि ।

भग्गणभएण विहिणा दिण्णो रोमावलीखंभो ॥ ४.३ ॥

[गुरुकं स्तनयोर्भारं दृष्ट्वा कृशत्वं च मध्ये ।

भञ्जनभयेन विधिना दत्तो रोमावलीस्तम्भः ॥ ४.३ ॥]

[Fol. 3 B] तिगणविरामा पच्छा; जा पुव्वद्धम्मि पुव्वपच्छा सा ।

पच्छट्टे परपच्छा; अविरामा भण्णए विउला ॥ ५ ॥

[त्रिगणत्रिरामा पथ्या, या पूर्वाधे पूर्वपथ्या सा ।
पश्चाधे परपथ्या, अत्रिरामा भण्यते विपुला ॥ ५ ॥]

पच्छ(च्छा) भोदअस्स जहा [पथ्या भोगिन । यथा]—

पउरजुआणो गामो महमासो जोवण पई ठेरो ।
जुणसुरा साहीणा असइ(ई) मा होउ कि मरउ ॥ ५ १ ॥
[प्रचुरयुजको ग्रामो मधुमामो यौवन पति स्थविर ।
सुरा स्याधीना असती मा भवतु किं प्रियताम् ॥ ५ १ ॥]

पुव्वपच्छा चदणस्स जहा [पूर्वपथ्या चन्दनस्य यथा]—

सुहअ गअ तुह चिरहे तिस्सा हिअअ पवेविर अज्ज ।
करिचरणचप्पणुच्छलिअथोअतोअ पिव दिसासु ॥ ५ २ ॥
[सुमग गत तव विरहे तस्या हृदय प्रवेपमानमद्य ।
करिचरणमर्दनोच्छलित स्तोकं तोयमिव निशासु ॥ ५ २ ॥]

परपच्छा पालितस्स जहा [परपथ्या पादलिप्तस्य यथा]—

यणमहिसजूहसभमेउ कहमुप्पीलभमिअमीणउल ।
आसणसोसभीअ हुवइ व जीअ तलाअस्स ॥ ५ ३ ॥
[वनमहिपयूयसभ्रमात् कर्दमोत्पीडभ्रान्तमीनकुलम् ।
आसन्नशोषभीत भवतीव जीवित तडागत्य ॥ ५ ३ ॥]

विउला तस्सेअ [विपुला तत्सैव]—

आआसतलाए णिम्मलम्मि पण्णुल्लवदकमलम्मि ।
मिअमहुअरचरणविहडिअस्सै व जोन्हारओ फुरइ ॥ ५ ४ ॥
[आकाशतडागे निर्मले प्रणुल्लचन्द्रकमले ।
मृगमनुकरचरणविघटित इव ज्योत्स्नारज स्फुरति ॥ ५ ४ ॥]

गुरुमज्झगोअरेहि वीअचउत्थेसु सन्वचवला सा ।

पुन्वहे × × × × ॥ ६ ॥

[गुरुमध्यगोचराभ्यां द्वितीयचतुर्थयोः सर्वचपला सा ।

पूर्वाधे × × × × ॥ ६ ॥]

[Foll 4 and 5 are missing]

[Fol 6 A]—उत्स [—वत्स]—

इच्छुमअ कोअउ सअ अणगो सिलीमुहा पुप्फमअ ।
तह वि हु विंचइ मअणो णिउणं चिअ णिरवसेसं पि जणो(णे) ॥ ७ १ ॥

[इक्षुमयं कोदण्डं स्वयमनङ्गः शिलीमुखाः पुष्पमयाः ।

तथापि खलु विध्यति मदनो निपुणमेव निरवशेषमपि जने ॥ ७०१ ॥]

गाहा[ए] पुव्वद्धे दो दो वडुंति जइ चआरंसंआ इमो गाहो ।

उ-वि-अव-सम-उअपुव्वो मालागाहोव्व सेसेहिं ॥ ८ ॥

[गाथाया पूर्वार्धे द्वौ द्वौ यदि चकारांशका अयं गाथः ।

उद्-वि-अव-सम-उपपूर्वः मालागाथ एव शेषैः ॥ ८ ॥]

गाहो सुरसेणस्स [गाथः सुरसेनस्य]—

पमणपडिपहअपाअवणिहसणछिप्पंतथोरसुहछेअभरिअनलिणउडा ।

पिज्जंत पत्थिएहिं धुत्तीअहरम्व धुत्तेहिं ॥ ८०१ ॥

[पवनप्रतिप्रहतपादपनिघर्षणस्पृशत्स्थविरसुखछेदभृतनलिनपुटाः ।

पीयन्ते पथिकैः धूर्ता-अधर इव धूर्तैः ॥ ८०१ ॥]

उगाहो लडहसहावस्स [उद्गाथो लटभस्वभावस्य]—

अह्दचंदणुपंकपंकअं मुक्कचक्ककपूरसुरहिसंजोगकुंकुमालेओ ।

तिस ता डहइ सरीरं विसहरविसदोसदट्ठो व्व ॥ ८०२ ॥

[आद्रार्द्रचन्दनपङ्कपङ्कजं मुक्ताचक्रकर्पूरसुरभिसंयोगकुङ्कुमालेपः ।

तस्यास्तावद्दहति शरीरं विषधरविषदोषदष्टमिव ॥ ८०२ ॥]

विगाहो इ तस्सेअ [विगाथस्तस्यैव]—

केसरिकिसोरखरणहरपहरणिहलिअमत्तकरिकुंभपीठ-

परिगलिअधवलमुक्ताहलुज्जलावअवो ।

[Fol. 6 B] थणवट्ठसंठिओ सुहअ तीअ हारो ण सोहाइ ॥ ८०३ ॥

[केसरिकिशोरखरनखरप्रहारनिर्दलितमत्तकरिकुम्भपीठ-

परिगलितधवलमुक्ताफलोज्ज्वलावयवः ।

स्तनपृष्ठसंस्थितः सुभग तस्या हारो न सुखयति ॥ ८०३ ॥]

अवगाहो तस्सेअ [अवगाथस्तस्यैव]—

चलचलिअविज्जुलावलअसजलजलहररसंतपरिमुक्क-

थोरधारासरोहजज्जरिअविरहिणीहिअअ होंतसंताओ ।

मा संतावेहि समं णिसंस णवपाउसं गंतुं ॥ ८०४ ॥

[चलवलितविद्युद्वलयसजलजलधररसत्परिमुक्तस्थविर-

धाराशरौघजर्जरितविरहिणीहृदयं भवत्सन्तापम् ।

मा संतापय समं नृशंस नवप्रावृषि गत्वा ॥ ८०४ ॥]

संगाहो तस्सेअ [संगाथस्तस्यैव]—

तरलालिवलअचलचलणचालणुच्छित्तमालइलुलंतपरि-
मलाजट्टसुपरिघुट्टचिनिट्टुरारावमोरपारडतडवारमे ।

आरभसि णिक्किण पाउसम्मि किं गमणअ तसि ॥ ८५ ॥

[तरलालिवलयचलचरणचालनोत्सृष्टमालतीलेलपरिमला

कृष्टसुपरिघोषितनिट्टुरारावमयूरप्रारब्धताण्टवारम्भायाम ।

आरम्भमे निष्कृप प्राट्टपि किं गमन तस्याम् ॥ ८५ ॥]

उपेगाहो तस्सेअ [उपगाथ तस्येअ]—

दिसिदिसि पसरतच्चिअ लोद्ध गधुद्धभेभलभमतभमरभमरोहपउर
परिमुक्कन्नलअलुग्घोससंसघाअसिग्घुग्घुम्मचिअपहिअणिग्घोरे ।

णिग्घोरपन्तिणो जे चि ते इ घरवावडा होति ॥ ८६ ॥

[द्विदि द्विदि प्रसरत् × × × लोघ्रगन्धोव्यविहलभ्रमद्भ्रमरौघप्रचुरपरिमुक्त-
फललोडोपसम्यक्सघातशीघ्रघृणितपथिकनिर्दये ।

निर्दयपक्षिणो येषि तेऽपि गृह्यापृता भवन्ति ॥ ८६ ॥]

मालागाहो णिउणस्स [मालागाथो निउणस्स]

[Fol 7 is missing]

२. गलितकजातिः

[Fol 8A]

प्यअरु पढमअहं ॥

माआमाणमोहकलिकामकोहमअहरिसलोह-

रसरुअगधपमुहपणसट्टचिसअ ।

केअलणिम्ममा णउज्जोअणा अ तथलोक्कमडणा

होअ मज्ज गअणिरवसेसविसअ ॥ ११ ॥

[मायामानमोहकलिकामकोधमदर्पलेम

रसरूपगन्धप्रमुरपञ्चाष्टिविषयम् ।

केअलनिर्ममा नयोद्योतनाश्च त्रैलोक्यमण्डना

भवत मम गतनिखशेषविषयम् ॥ ११ ॥]

तच्चिअ दोचआररहिअ गआरणिहण भण्ण(ण)ति

किर मुट्टगलिअअ ति ॥ २ ॥

[तदेअ द्विचकाररहित गकारनिधन भणन्ति किर मुग्धगलितकमिति ॥ २ ॥]

त पिअट्टस्स [तद्विदग्धस्य]—

णमह मर्हिदमउडमणिकिरणवारिधाराहिसित्तउहएक्कमारविंदं
 निरुअमदेहदित्तिदुत्तरतरंगिणीणहविअसअलगहएक्कमारविंदं ।
 मिलिअतिलोअलोअलोअणभमंतमत्तालिपंतिपरिपीअरूअकमलं
 परमसिरिप्पओ(हो)हओहामिअअहिणवदेवलोअदुल्लहअलब्भकमलं

॥ २.१ ॥

[नमत महेन्द्रमुकुटमणिकिरणवारिधाराभिषिक्तोभयक्रमारविन्दं
 निरुपमदेहदीप्तिदुस्तरतरंगिणीस्नपितसकलग्रहचक्रमारवृन्दम् ।
 मिलितत्रिलोकलोकलोचनभ्रमन्मत्तालिपङ्क्तिपरिपीतरूपकमलं
 परमश्रीप्रभौघतिरस्कृताभिनवदेवलोकदुर्लभालभ्यकमलम् ॥ २.१ ॥]

पुणरवि दोचआररहिअं गआरणिहणं उग्गगलिअअं ॥ ३ ॥

[पुनरपि द्विचकाररहितं गकारनिधनं उग्रगलितकम् ॥ ३ ॥]

उग्गगलिअअं वढमित्तस्स [उग्रगलितं वृद्धमित्रस्य]—

अरि भंगुरवलाससंदोह समरवेलासके वलंते
 महरथिगअरेण रासेण संधिमिच्छामि केवलं ते ।
 हरि हरिण म भीरु मअमेव [Fol. 8 B] तं च किरणाविलो महासी
 राम समअविहंति सम होहि तं च किर णावि लोमहासी ॥ ३.१ ॥

[×	×	×	×
	×	×	×	×
	×	×	×	×
	×	×	×	×

॥ ३.१ ॥]

मोत्तूण डंडआइं खंधअजाइं च अण्णरूआइं ।
 जाइं चिअ जमिआइं ताअं चिअ होति गलिआइं ॥ ४ ॥

[मुक्त्वा दण्डकान् स्कन्धकजातिं च अन्यरूपाणि ।
 यान्येन यमितानि तान्येव भवन्ति गलितानि ॥ ४ ॥]

पंचंससारहूए बहु[ल]त्थे लक्खलक्खणविसुद्धे ।
 एत्थ सअंभुच्छंदे गलिअअजाई परिसमत्ता ॥ ५ ॥

[पञ्चांशसारभूते बहुलार्थे लक्ष्यलक्षणविसुद्धे ।
 अत्र स्वयंभूच्छन्दसि गलितकजातिः परिसमाप्ता ॥ ५ ॥]

३. खञ्जकजातिः ।

जमअपरिवज्जिआइं पाअविसुद्धाई सरिसचलणाई ।
 इअ गलिअअखंजाई भणिआइं तह अ णिउणेहिं ॥ १ ॥

[यमकपरिवर्जितानि पादविशुद्धानि सदृशचरणानि ।
इति गलितकसंज्ञानि भणितानि तथा च निपुणै ॥ १ ॥]

खजअम्मि तजुअ तिचआरा तगुरुणो अ ॥ २ ॥

[खजके तयुग त्रिचकारा त्रिमात्रगुरु च ॥ २ ॥]

खजअ सुद्रसहावस्स [खजक शुद्रस्वमावस्स]—

तरुणमित्तरुपरिसपरिअअइवोहिण
अमभलोल्लोअणफुल्लंअलोहिण ।
दत्तपतिअविकेसरअहरदल्लुण
मुद्धिअ अरविदेण व हरसि म(मु)दल्लुण ॥ २ १ ॥
[तरुणमित्तरुस्पर्शप्रथिताति योधितेन
अमदल्लोल्लेचनभ्रमरलोमितेन ।
दन्तपद्धितउविनेसराघरदल्लुता
मुग्विके अरविन्देनेय हरसि मुखेन ॥ २ २ ॥]

खड चचपगणक(द)अ ॥ ३ ॥

[खण्ड चचपगणकृतम् ॥ ३ ॥]

खडअ सिरिहरिसएवस्स [खण्ड श्रीहर्षदेवस्स]—

कुसुमाउहपिअदूअअ
मउलायते चूअअ ।
सिदिलिअमा [णगाहणओ
चायइ दाहिणपवणओ ॥] ३ १ ॥ [Fol 9 and 10 missing
[Fol 11 A]— —धुत्तिरमिअ रउल्लअ ॥

दुअइच्चिअ उअतएक्कलदुविहीणा कामलेहा ।

[द्विपद्येय उपान्तैकलघुविहीना कामलेहा ॥ ४ ॥]

कामलेहा तस्सेअ [कामलेहा तस्यैय]—

माणिणि दुज्जणेहि अलिअ चिअ मज्झ कआवराहा
मुद्धसहावजा अ अउरेसिरि त अणिलुत्तओहा ।
चलणतट्टिअस्स णमिरस(स्स) वि माइ भणतअस्स
दिज्जइ से मुहम्मि हसिऊण पिआण पिआरविंदं ॥ ४ १ ॥
[मानिनि दुर्जनै अलीकमेव मम कृतापराधा
गुणस्वभावा च × × × त्व अनिवृत्तक्रोधा ।
चरणान्ते स्थितस्य नतस्यापि मातर्भणत
दीयतेऽस्य मुखे हसित्वा प्रियया प्रियारविन्दम् ॥ ४ १ ॥]

मागहणक्कुडीअ छवरे चउचा(चं)साए
सत्तमदहमलआए गुरुत्त[अ]अंताए ॥ ५ ॥

[मागधनकुट्यां षण्मात्रप्रमुखाः चत्वारश्चतुर्मात्राः ।
सत्तमदशमलघुकायां गुरुत्रयान्तायाम् ॥ ५ ॥]

मागहणक्कुडुआ विमलस्स [मागधनकुटी विमलस्य]—

एस पिएण लग्गघणकहवगत्ताए
नलिणिमुणालवणससिसणिहदाढाए ।
परसुणिदिण्णकण्ण अइमंथरलीलाए
णिअ णितण्णुआ × × असई कुवराहाए ॥ ५.१ ॥

[× × × ×
 × × × ×
× × × ×
 × × × × ॥ ५.१ ॥]

उअणिहणम्मि दुण्ण लहुणो जइ नक्कुडअं ॥ ६ ॥

[उपनिधने द्वौ लघू यदि नकुटकम् ॥ ६ ॥]

णक्कुडअं उव्वडस्स [नकुटकं उद्भटस्य]—

अज्जं चिअ गओत्ति अज्जं [fol. 11 B]चिअ रणरणओ
जत्तो चिअ णिएमि तत्तो चिअ घणघणओ ।
लहसइ सुदिढअरं पि कअ णीमीवंधणअं
दूबलवाहिआहिं संठाइ ण कंकणअं ॥ ६.१ ॥

[अद्यैव गत इति अद्यैव रणरणकः
यत एव पश्यामि तत एव घनघनकः ।
लहसति सुदृढतरमपि कृतं नीवीबन्धनं
दुर्बलबाहुकयोः संतिष्ठते न कङ्कणकम् ॥ ६.१ ॥]

णिहणउअंत बे च परगा समणक्कुडअं ॥ ७ ॥

[निधनोपान्त्यौ द्वौ चकारौ परगौ समनकुटकम् ॥ ७ ॥]

समणक्कुडअं अंजेणिउत्तस्स [समनकुटकं अञ्जनिपुत्रस्य]—

णहमणिमोहजालअवणद्धधरावलअं
णिरुअमदेहदित्तिविणिभिण्णदिसावलअं ।
मुहहरिणंककंतिजिअसूरससी तमिणं
णवह महापुराणपुरिसं पुरएवजिणं ॥ ७.१ ॥

[नरामणिमयुग्मजालान्नदधरापल्य
 निरुपमदेहदीप्तिविनिर्मितदिशावल्यम् ।
 मुखहरिणाङ्ककान्तिजितगूर्यशशिन तमिम
 नमत महापुरुषपुरुष पुरुदेवजिनम् ॥ ७१ ॥]

अतिमएण तेण तिविह पि तरगअ ॥ ८ ॥

[अन्तिमेन त्रिमात्रेण त्रिप्रियमपि तरगकम् ॥ ८ ॥

तरगअ सागरस्स [तरगक सागरस्य]—

कस्स पिअए करचिरहो अ सुहाअवहओ
 को समगणे विसमओ परदूसहो ।
 एअण गएण को जाइ अणत्तमो
 पिअकरस्स पि सो फ(फ)रिसओ चिरहो अ इमो ॥ ८१ ॥

[कस्य प्रियके करनिगृह्य सुगगनह
 क समरान्गणे विषम परदुसह ।
 एतेषा गतेन को याति अन्यतम
 प्रियकरस्यापि स स्पर्श निरदृश्यायम् ॥ ८१ ॥]

त णिहणाहिए

[तत्रिधनाधिने]

[Fol 12 is missing]

[Fol 13 A]

—अरुओ ॥

पगणपमुहा सा अहिअक्खरा च्चिअ चित्तलेहिआ ॥ ९ ॥

[पगणप्रमुखा सा अधिकाक्षरैव चित्रलेखिका ॥ ९ ॥]

चित्तलेहिआ अंगारगणस्स [चित्रलेखिका अङ्गारगणस्य]—

अडअणा प यड अ चदहअअ अण अम्म पत्तिअ
 जोन्हिआ यस्सरणि(ति)अ तुह दीह जणेइ कित्तिअ ।
 जं मह पिअअमपह अरोहिं रसिअअआरअ
 छिण्णसीस हआस त पडिच्छिं सुहिमुट्ठिपहरअ ॥ ९१ ॥

[× × × × प्रार्थयति च चन्द्रहतक मण अम्भ एतत्
 ज्यात्स्नाप्रसर पश्य तत्र दीर्घा जनयति कीर्तिम् ।
 यमम प्रियतमपथ × × × ×
 छिन्नशीर्षं हताश त प्रतीच्छ सुहृन्मुष्टिप्रहारम् ॥ ९१ ॥]

दोपआरपमुहा अहिअक्खरा च्चेअ होइ मल्लिआ ॥ १० ॥

[द्विपञ्चमात्रप्रमुखा अधिकाक्षरैव भवति मल्लिका ॥ १० ॥]

मल्लिआ संगमित्तस्स [मल्लिका संगमित्रस्य]

जत्थ गामसीमा पउत्थवइअ व्व दीहसासिआ
पिक्ककलमकेआरआ सरोरुहआण्णवासिआ ।
पमणविहुअदुमदिण्णकुसुमपम्भारभरिअपंथआ
गंधलुद्धफुलंधुआउला होंत पहिअसत्थआ ॥ १०.१ ॥

[यत्र ग्रामसीमाः प्रोषितपतिकेव दीर्घश्वासिकाः
पक्ककलमकेदाराः सरोरुहXXवासिताः ।
पवनविधुतद्रुमदत्तकुसुमप्राग्भारभृतपथाः
गन्धलुब्धभ्रमराकुलाः भवन्ति पथिकसार्थाः ॥ १०.१ ॥

[Fol 13 B] पढमवीअचउत्थपआरसंजुअं भणंति दीविअं ॥ ११ ॥

[प्रथमद्वितीयचतुर्थपकारसंयुक्तां भणन्ति दीपिकाम् ॥ ११ ॥]

दीविआ चंदणस्य [दीपिका चन्दनस्य]—

सामलंगि तुज्झाणणिंदुणा विणिज्जिओ मिअंकओ
हरसिरं समुल्लीणओ वि मज्झए जलाण झीणओ ।
णहसिरिं परं संभरंत[अ]ओ इह पुणो समागओ
पणिहअप्पडिमआच्छलेण पाएसु अ एसु पडिअओ ॥ ११.१ ॥]

[श्यामलाङ्गि तवानेन्दुना विनिर्जितो मृगाङ्कः
हरशिरःसंलीनोपि मध्ये जलानां क्षीणः ।
नभःश्रियं परं संस्मरन् इह पुनः समागतः
पाणिप्रतिमाच्छलेन पादयोश्चैतयोः पतितः ॥ ११.१ ॥]

सच्चाओ संभमंति जइ तं भणंति लच्छिअं ॥ १२ ॥

[सर्वाः संभवन्ति यदि तां भणन्ति लक्ष्मीम् ॥ १२ ॥]

लच्छी पंहंजणस्स [लक्ष्मीः प्रभञ्जनस्य]—

हा हट्ठ आपएसण पडिओ चित्तअवडुओ
हा कुट्टिमभूमिआण अ कुसमच्छलणअवच्छओ ।
हा घरगिरिसिहरआण वणलच्छी(च्छि)केलहअतओ
हा हट्ठओ पुराहिवसलं सुद्धआस मणिमउ(ऊ)रओ ॥ १२.१ ॥

[× × × × × ॥ १२.१ ॥]

पंचंससारहूए बहुलत्थे लक्खलक्खण्विसुद्धे ।
एत्थ सअंभुच्छंदे खंजअंजाई परिसमत्ता ॥ १३ ॥

[पञ्चाशत्सारभूते बहुलार्थे लक्ष्यलक्षणविशुद्धे ।

अत्र स्वयम्भूच्छन्दसि सञ्जकजाति परिममाहा ॥ १३ ॥]

४. शीर्षकाणि

दुगुणो जइ ओलवओ । वज्झइ गीई [Fol 14 A] निहणओ ॥

दुअईखड भणति । तच्चेअ तथा छइल्ला ॥ १ ॥

[द्विगुणो यद्यलम्बक । बध्यते गीतिनिघनक ॥

द्विपदीरण्ड भणन्ति । तदेव तथा छेका ॥ १ ॥]

दुअईखड सिरिहरिसदेवस्स [द्विपदीरण्ड श्रीहर्षदेवस्य]—

कुसुमाउहपिअदूअअ । मउलावतो चूअअ ।

सिद्धिलिअमाणगहणओ । पावइ दाहिणपमणओ ॥

विअसिअवउलासोअओ । इच्छिअपिअअममेलओ ॥

पलिवालणअसमत्थओ । तम्मइ जुअईसत्थओ ॥

इअ पढमं महुमासो जणस्स हिअआई कुणइ मउआइ ।

पच्छा विंधइ कामो लद्धप्पसरेहिं कुसुमराणेहिं ॥ १ ॥

[कुसुमायुधप्रियदूतक । मुकुलयश्चतकम् ।

शिथिलितमानग्रहणो । प्राप्नोति दम्भिणपवन ॥

विकसितवकुलशोक । इष्टप्रियतममेलन ।

प्रतिपालनासमर्थ । ताभ्यति युवनिसार्थ ॥

इति प्रथम महुमासो जनस्य हृदयानि करोति मृदूनि ।

पश्चाद्विध्यति मदनो लब्धप्रसूते कुसुमराणे ॥ १ ॥]

तहा अहिमाणइदस्स [तथा अभिमानविहस्य]—

पडिभग्गसूरपसरआ । रहसुच्छलतमेहआ ।

उप्फुल्लकदलिआप । विअसिअसिर्लिधिनिर्वहण ॥

उल्लसिअतिअसच्चावआ । उग्गअंतणकुरुल्लआ ।

जाआ पाउसकालप । उक्कउलआ दिवसआ ॥

उल्लिअरेणुसुअधपे वाप [Fol 14 B] अग्घाइअम्मि कुविआण ।

विअलिअमाणभराओ आअरअंठुविओ हिअआओ ॥ १ ॥

[प्रतिमगस्यप्रसरा । रभसोच्छलन्मेघा ॥

उत्फुल्लकन्दलिके । विकसितशिलीम्भनिवहे ॥

उल्लसितत्रिशन्वापा । उद्गततृणाङ्कुरा ॥

जाता प्रावृत्काले । उल्लण्ठायुता । दिवसा ॥

आर्द्रकृतरेणुसुगन्धे वाते-आव्राते कुपितानाम् ।
विगलितमानभरात् × × × × हृदयात् ॥ १.२ ॥]

पठमं च दुअइआ पुणो पच्छा बज्झइ गीइआ ।
एसा होइ दुहंगिआ अण्णा वि जहिच्छिआ(अ)रुअएहिं ॥ २ ॥

[प्रथमं च द्विपदी पुनः पश्चाद् बध्यते गीतिका ।
एषा भवति द्विभङ्गिका अन्यापि च यथेप्सितरूपैः ॥ २ ॥]

दुहंगिआ अहिमाणइद्धस्स [द्विभङ्गिका अभिमानचिह्नस्य]—

यणमअरंदविंदुणि(णी)संदिरदलमिलिआरविंदआ
पुप्फहोअभसलगोच्छच्छववच्छसमुच्छलंतआ ।
माहवमासअम्मि हिअलिच्छिअकुसुमालिद्धगंधआ
अव्वो दुव्विअड्ढ कह होहिसि साहसु महरुल्लआ
उड्ढण्डुलसीलाओ उट्ठंतपडंतविविहकुसुमएसुं
उव्वाही तुह हिअअं अणवरअभरंतअस्स वेएण ॥ २.१ ॥

[× × × × × ॥ २.१ ॥]

अहवा वपअराअस्स [अथवा वाक्पतिराजस्य]—

थणदिण्णगरुअचंदणपंगुअक्खमणंससेसुमासइ-
भरकुंचिअमउअसिहो चक्कलिओ तीअ रोमंचो ॥
विअलिअम्मि × × × × ॥ २.२ ॥

[Fol. 15, 16 and 17 are missing.]

[Fol. 18 A]

—लोट्ठथिरमहुरपउअपाअवकज्जाइ-

अहइसालवाहणनरेंदसंसग्गचउरमज्जंतलुद्धमरहट्टसुंदरी-
थोरथिमिअथणवट्टसंठिउद्धुच्छलंतसासलहलदिपंकोह-
पीवरुल्लसिअतरलकंठाउमालिआचलतरंगरंगंतरहअंम्मि
पुलिणआए ॥ ३.१ ॥

[× × × × × ॥ ३.१ ॥]

मालागलिअआ अवसाणअम्मि चआरआ दोणि दोणि
वड्ढंति विसमसंखाएँ संठिआ जइ हवंति किर विसमसीसअं तं ॥ ४ ॥

[मालागलितकपादावसाने चतुर्मात्रौ द्वौ द्वौ वर्धते विषमसंख्यया
संस्थितौ यदि भवन्ति किल विषमशीर्षकं तत् ॥ ४ ॥]

नं कालानुरुअस्स [तत्कालानुरूपस्य]—

जो गज्जतमत्तमा अगतुगदतग्गिणिहसणुच्छलिअमणिसिला-
 वलणपेल्लणुज्जीमहाभरकतमुक्कहुक्कारकरणघणा [Fol 18 B]
 हिकोअकालग्गिजालमालावलीका(क)आमूलविउलसिहरो ।
 जो करिकरउभउविणिग्गतमअसरीसोत्तसित्ततिम(म)तकुजसगाअ-
 सोल्लुचिन्निस्सल्लोलोलोलेत्तकोलउलविंद(द)दाढमिअरुससि-
 मउहमणिपज्झरतअणदणिवहभरिअपमणकुहरओ ॥
 जो गधवहचिहुअरुकेल्लिमल्लिआतिलअउलचपअपिअगु-
 पुण्णाअणाअपरिगलिअकुसुमपरिमलमिलतल्लोलालिवलअ-
 झकार[अ]मणरुदेन मिलिअगधज्यमिहुणपारद्धगेअरुमो ।
 जो अअच्छिअउहामुहमहागुहागाहगहिअगअगत्तमोत्तिअतणी-
 णिसासअघससमुच्छलिअधवलमोत्तावलिअचुण्ण वण्ण
 दंसण— ॥ ४१ ॥

[यो गर्जन्मत्तमातगुद्गदन्ताग्रनिर्यणोच्छलितमणिशिला
 वलनप्रेरणोर्वीमहामराक्रान्तमुक्कहुक्कारस्फुरण
 कोपकालामिञ्जालामालावलीकृतामूलविपुलशिरार ।
 य करिकरउभयतोविनिर्यन्मदसरीस्रोत सिद्धाद्वाभूत-
 कुञ्जसघातगाढपङ्कजोल्लोलकोलकुलवृन्ददध्नामृगाङ्क-
 शशिमयूरमणिप्रसरन्नदीनिवर्भूतपवनकुहर ।
 यो गन्धवहविधुतकेल्लिमल्लिकातिलअउलचम्पक-
 म्रियगुपुञ्जागनागपरिगलितकुसुमपरिमलमिल
 हौलालिउल्यङ्कारम्रमणविस्तीर्णेन मिलितगन्धर्वमिथुनप्रारब्धगेयरम्य ।
 य × × × × × × ॥ ४२ ॥

[Foll 19 to 31 are missing]

५. मागधजातिः ।

[Fol 32 A]

[कुचलअ] सेज्जा पेंकुम्मेओ ।

दाहिणमारुअओ कप्पूर

अहिअ विरहे डहइ सरीर ॥ ११ ॥

[कुचलयश्चया पङ्कोत्क्षेप ।

दक्षिणमास्त कप्पूर

अविक विरहे दहति शरीरम् ॥ ११ ॥]

मत्तासमअ णममलआरं ॥ २ ॥

[मात्रासमक नवमलकारम् ॥ २ ॥]

मत्तासमं अंगारगणस्स [मात्रासमकं अङ्गारगणस्य]—

पेच्छह पप्फुल्लिअसाहारा
रत्तासोआ किललअसारा ।
णिमिआ धवला अरुणच्छाआ
मअणहरंमि व धअसंघाआ ॥ २.१ ॥

[प्रेक्षध्वं प्रफुल्लितसहकाराः
रक्ताशोकाः किललयशाराः ।
निमिता धवला अरुणच्छायाः
मदनगृह इव ध्वजसंघाताः ॥ २.१ ॥]

तिचो उरगो वाणवासिआए ॥ ३ ॥

[तृतीयश्चतुर्मात्रः उदरगः वानवासिकायाम् ॥ ३ ॥]

वाणवासिआ तस्सेअ [वानवासिका तस्यैव]—

तुह सुहअ विओअसिज्झमाणा
गत्तमवत्थोदसावसाणा ।
छाआ जाआ पणट्टदेहा
लहूइ अहिणवससहरलेहा ॥ ३.१ ॥

[तव सुभग वियोगक्षीणा
× × × × ×
छाया जाता प्रनष्टदेहा
लघ्वी अभिनवशशधरलेखा ॥ ३.१ ॥]

उजु पंचमट्टमा विसलोए ॥ ४ ॥

[ऋजू पञ्चमाष्टमौ विश्लोके ॥ ४ ॥]

विसलोआ बन्धुदत्तस्स [विश्लोको बन्धुदत्तस्य]—

सुरकरिकओलमदलालसओ
अवसेसवसइबद्धालसओ ।
धुअकमलरेणुपरिपिंजरओ
रुणरुंजइ नलिणइं महुअरओ ॥ ४.१ ॥

[सुरकरिकपोलमदलालसः
अवशेषवसतिबद्धालसः ।
धुतकमलरेणुपरिपिञ्जरः
आक्रन्दति नलिनानि मधुकरः ॥ ४.१ ॥]

सत्तमणममलहूणां चित्ता ॥ ५ ॥

[× × × चित्ता ॥ ५ ॥]

चित्ता ललिअसहागस्स [चित्रा ललितस्वभावस्य]—

मोत्तावलि तह स(सु)मणोहरण ।
जिस्सा परिणघद पयोहरण ।
तिस्सा तुअ चिरहअम्मि हियअ
गोच्छिल्लरसैलिलअम्म हियअ ॥ ५ १ ॥

[मुक्तावलि तथा सुमनोहरे
यस्या परिणमति पयोधरे ।
तस्यास्तव चिरहे हृदय
गोष्पदसलिलमिव हृतम् ॥ ५ १ ॥]

णममगुरू जइ सा उ [101 32 B] अचित्ता ॥ २ ॥

[नवमगुरुर्यदि सा उपचित्रा ॥ ६ ॥]

उअचित्ता देवणाहस्स [उपचित्रा देवनाथस्य]—

घणमाला अमराउहपंती
विज्जुलिजा सवलाआपती ।
णज्जइ मअणमरीअकआओ
विचिहरअणगावलिआओ ॥ ६ १ ॥

[घनमाला अमरायुधप्रान्ता
विजुत् सगलाकापङ्कित ।
आयते मदन X X X कृता
विविधरत्नरङ्गावल्य ॥ ६ १ ॥]

पचससारूए वट्टलथे लक्खलक्खणविसुद्धे ।
एतथ सअभुच्छडे मागहजाई परिसमत्ता ॥ ७ ॥

[पञ्चाशसारभूते बहुलार्थे लक्ष्यलक्षणविसुद्धे ।
अत्र स्वयंभूच्छन्मि मागधजाति परिसमाप्ता ॥ ७ ॥]

६. उक्तादिविधिः ।

इअ संघअपमुहाणं जाईण [लम्ब]लक्खण सिट्ठ ।

एणही उत्ताइण साहिज्जत णिसामेह ॥ १ ॥

[इति स्कन्धप्रमुखाणां जातीनां लक्ष्यलक्षणं शिष्टम् ।

इदानीं उपतादीनां कथ्यमानं निदासयत् ॥ १ ॥]

उत्ताई रूअआइं छ्वीसंताईं एकप्रमुहाइं ।
सअललहूगुरुआइं चउक्कमाइं वी(वि)समिअअद्धाईं ॥ २ ॥]

[उक्तादिरूपकाणि षड्विंशत्यन्तानि एकप्रमुखानि ।
सकललघुगुरुणि चतुष्कमाणि विश्रान्तार्धानि ॥ २ ॥]

एक्कखरेण उत्तं, अइउत्तं दोहिं, मज्झिमं तीहिं ।

होइ चऊहिं पइट्ठा, सुपइट्ठा पंचवाणिह्ला ॥ ३ ॥

[एकाक्षरेण उक्तं, अतिउक्तं द्वाभ्यां, मध्यमं त्रिभिः ।
भवति चतुर्भिः प्रतिष्ठा, सुप्रतिष्ठा पञ्चवर्णयुता ॥ ३ ॥]

उत्तं कोऊहलस्स [उक्तं कौतूहलस्य]—

मो । मो । गो । जो ॥ ३.१ ॥

अइउत्तं वसुएवस्स [अत्युक्तं वसुदेवस्य]—

वीरं । देवं । वंदे । णिच्चं ॥ ३.२ ॥

[वीरं देवम् । वन्दे नित्यम् ॥ ३.१ ॥]

मज्झिमं भरहस्स [मध्यमं भरतस्य]—

मअणो । विरहे । अहिअं । डहइ ॥ ३.२ ॥

[मदनो । विरहे । अधिकं । दहति ॥ ३.२ ॥]

अण्णं च सुद्धसीलस्स [अन्यच्च शुद्धशीलस्य]—

वल्लहा । गेहिणी । जरुस्स सो । धण्णओ ॥ ३.३ ॥

[वल्लभा । गेहिनी । यस्य सः । धन्यः ॥ ३.३ ॥]

तहा भरहस्स [तथा भरतस्य]—

अकेसा । विगोसा । समाओ । व देओ ॥ ३.४ ॥

[॥ ३.४ ॥]

पइट्ठा विअड्डस्स [प्रतिष्ठा विदग्धस्य]—

ण लब्भए । घणत्थणी । × × × ॥ ३.५ ॥

[न लभ्यते घनस्तनी । × × × ॥ ३.५ ॥] [Fol. 33 is missing.]

[Fol. 34 A] दो गा तिता गुरुत्तरा । णाराअ[अ]स्स अंसआ ।

[द्वौ गुरु त्रयस्त्रिमात्रा गुरुत्तराः । नाराचकस्यांशकाः ॥ ४ ॥]

णराओ लडहसहावस्स [नाराचो लटभस्वभावस्य]—

दुव्वारवेरिवारणा । दुक्कम्मंतचालणा ।

णाराअचिण्णकुंभआ । वच्चंति केवि कुंभिआ ॥ ४.१ ॥

[दुर्वारवैरिवारणा । दौर्भितभ्रान्तचारणा ।
नाराचभिन्नकुम्भा । व्रजन्ति केपि कुम्भिन ॥ ४ १ ॥]

उक्कमे समाणिअत्ति ॥ ५ ॥

[उक्कमे समानिवेति ॥ ५ ॥]

समाणिआ अजिणिउत्तस्स [समानिका अञ्जनिपुत्रस्य]—

मीणजालचट्टिआइ । सूररस्सचोहिआइ ।
मत्तल्लप्पआउलाइ । पेच्छ भीरु पक्कआइ ॥ ५ १ ॥
[मीनजालप्रार्थितानि । सूर्यरश्मिरोधितानि ।
मत्तपद्पदाकुलानि । प्रेक्षस्व भीरु पक्कजानि ॥ ५ २ ॥]

चित्तवआ तिचआरा । पुव्वमुहगगआरा ॥ ६ ॥

[चित्रपदा त्रिचकारा । पूर्वं मुख अङ्ग-गङ्गासा ॥ ६ ॥]

चित्तवआ उव्वडस्स [चित्रपदा उद्वटस्य]—

तत्तधराहरकुजरे । घोळइ किसुअसाहा ।
तन्हइअस्स गिरिस्म । णीसरिआ इव जीहा ॥ ६ १ ॥
[तत्तधराधरकुजरे । घोळति किशुकशाखा ।
वृषितस्य गिरे । नि सृतेव जिह्वा ॥ ६ १ ॥]

अतमुहताइलहू । ते चउता माणवअ ॥ ७ ॥

[अन्त मुख अन्त-आदि लघ्वर । ते चत्वारस्त्रिमात्रा माणवकम् ॥ ७ ॥]

माणवअ अगारगणस्स [माणवक अङ्गारगणस्य]—

पेच्छ घणाण गहण । लोलवलाआडसण ।
पत्थिअसत्तयग्गसण । कालमुह वा कसण ॥ ७ १ ॥
[प्रेक्षस्व घनाना गहन । लोलप्रलाकादशनम् ।
पथिकसार्थग्रसन । कालमुख वा कृष्णम् ॥ ७ १ ॥]

निहइआ वरहिणस्स [वृहत्तिका ब्रहिण]—

कुसुमिआ कलमुल्लआ । रमणिआ दुरेहुल्लआ ।
[101 34 B] परिमलाहअ(आ) मुच्छिआ । महिअल गआ पत्थिअ ॥ ८ १ ॥
[कुसुमिता कदम्बका । गुञ्जिता दिरेफका ।
परिमलाहता मूर्च्छिता । महीतल गता पथिका ॥ ८ १ ॥]

उत्तप्तातिमुहल[आ] । ता इमा[अ] हलमुहिआ ॥ ९ ॥

[उत्तर-अन्त त्रि मुख ला । त्रिमात्रा इय च हलमुखी ॥ ९ ॥]

हलमुहिआ जीवएवस्स [हलमुखिका जीवदेवस्य]—

तं सि थोरथिरथणिआ । मज्झअम्मि पअणुइआ ।
पुत्ति वच्च मउअअरं । झत्ति भंजिहसि णंवरं ॥ ९०१ ॥
[त्वमसि स्थविरस्थिरस्तनी । मध्ये प्रतनुका ।
पुत्रि व्रज मृदुकतरं । झटिति भङ्क्ष्यसे केवलम् ॥ ९०१ ॥]

लहुगुरुअछआरंसा । भुअअसिसुसिआ [वुत्ता] ॥ १० ॥

[लहुगुरुकषणमात्रांशा । भुजगशिशुसृता उक्ता ॥ १० ॥]

[भुअअसिसुसिआ] हरदत्तस्स [भुजगशिशुसृता हरदत्तस्य]—

भमसि पअणुआ अज्झे । गुरुअथणहरं मज्झे ।
कह वहसि पअत्तेणं । तिवलिधरणगव्वेणं ॥ १००१ ॥
[भ्रमसि प्रतन्वी आर्ये । गुरुकस्तनभरं मध्ये ।
कथं वहसि प्रयत्नेन । त्रिवलीधरणगर्वेण ॥ १००१ ॥]

पंतिआ अंगारगणस्स [पङ्क्तिका अङ्गारगणस्य]—

सव्वकाल वड्डेइं णेहअं
पत्थिअं अ(सु)गोत्तं सुदेहअं ।
वल्लहं विअड्डं चिराउलं
तं घरे ण सव्वस(स्स) माणुसं ॥ ११०१ ॥
[सर्वकालं वर्धयति स्नेहं
प्रार्थितः सुगोत्रः सुदेहः ।
वल्लभो विदग्धश्चिरायुः
स गृहे न सर्वस्य मनुष्यः ॥ ११०१ ॥]

गद्धी लद्धी गुरुजुअलंता
एसा छन्दे किँ उण मत्ता ॥ १२ ॥

[गाः अब्धयः लाः अब्धयः गुरुयुगलान्ताः
एषा छन्दसि किल पुनर्मत्ता ॥ १२ ॥]

मत्ता णिउणस्स [मत्ता निपुणस्य]—

वासारत्ते णवघणमज्झे
लोलं विज्जूवलअमुअज्झे ।
गिम्हम्हादुप्पवणविभीअं
[Fol. 35 A] मेहाणं विप्फुरइ व जीअं ॥ १२०१ ॥

[वर्षारारे नवप्रनमस्ये
 लोल त्रिगुद्वलयमुपध्यायामि ।
 ग्रीष्मोष्मदुष्प्रवनविमीत
 मेघाना त्रिस्फुरतीव जीवितम् ॥ १२०१ ॥

अतउज्जुआ चउत्तआरा ।
 गद्दुअ च मोरसारिणी[ए] ॥ १३ ॥

[अन्ते ऋजुमा चतुस्त्रिमात्रा
 गद्वय च मयूरसारिण्याम् ॥ १३ ॥]

मोरसारिणी सुदसील्स्य [मयूरसारिणी शुद्धशील्स्य]—

मत्तकुजरोअसेचिआइ
 अमुवाहजालघट्टिआइ ।
 चदसूरलणसुआइ
 पेच्छ भीर चिञ्चसिगआइ ॥ १३१ ॥

[मत्तकुजरोपसेवितानि
 अमुवाहजालघट्टितानि ।
 चदसूरलणनोत्सुमानि
 प्रेक्षस्व भीर चिन्चग्रहकानि ॥ १३१ ॥]

गा सञ्चवरुत्तरवकआ ।
 ता पुव्वलह उअचिद्धिआ ॥ १४ ॥

[गा × × × अयरोत्तरवका
 तौ पूर्वलघू च उपस्थिता ॥ १४ ॥]

उअचित्ति(ट्टि)आ सुदसील्स्य [उपस्थिता शुद्धशील्स्य]—

दिट्ठ गअणं सवलाहज
 चिञ्जु(ज्जू)फुरिअ सुरचावअ ।
 सारीणपिआण वि जाअआ
 उक्कडुलआ दिवसुल्लआ ॥ १४१ ॥

[दृष्ट गगन समलाहक
 विद्युत्फुरित सुरचापकम्
 म्वाधीनप्रियाणामपि जाता
 उत्कण्ठायुता दिवसका ॥ १४१ ॥]

पुव्वसमत्ताईगुरुवसा ।
 दोण्णि गआरा रूअवई सा ॥ १५ ॥

[पूर्वसमस्तादिगुरवः चांशाः

द्वौ गकारौ रूपवती सा ॥ १५ ॥]

रूपवर्ग अंगारगणस्त [रूपवती अङ्गारगणस्य]—

चंदणचंदुज्जोअपसण्णा

कोइलकप्पूरुप्पलवीणा ।

ताई जणाणं देति सुहाई

पंथिसु जाआणं असुहाई ॥ १५.१ ॥

[चन्दनचन्द्रोद्योतप्रसन्नाः

कोकिलकर्पूरोत्पलवीणाः ।

तानि जनानां ददति सुखानि

मार्गेषु यातानां असुखानि ॥ १५.१ ॥]

चा चत्तारि पणअपाअम्मि

गा सच्चाइणिहणअंगंमि ॥ १६ ॥

[चाः चत्वारः पणवपादे

गाः सर्व-आदि-निधन-अङ्गेषु ॥ १६ ॥

पणओ तस्सेअ [पणवः तस्यैव]—

माअंदा णवकुसुमुत्ताला

सोहंते परहुअसद्दाला ।

पाराराव [Fol. 35 B] अरुअरुंदुग्गा

पंचेसूसवसुअणुच्छंगा ॥ १६.१ ॥

[माकन्दाः नवकुसुमोत्तालाः

शोभन्ते परभृतशब्दान्विताः ।

पारावतरव × × ×

पञ्चेषूत्सव × × × × ॥ १६.१ ॥]

पंचंसा चवरा समुद्धताः ।

सवाईणिहणंतपारगाः ॥

जीए सुद्धविराडिआ इमा

छंदे सच्चजणाभिरामिआ ॥ १७ ॥

[पञ्चांशाः चाग्राः समुद्ध-ताः

सर्व-आदि-निधन-अन्त-पार-गाः ।

यस्याः शुद्धविराटिका इयं

छन्दसि सर्वजनाभिरामा ॥ १७ ॥]

सुद्धविराडिआ कोअडस्स [सुद्धविराटिका कोटण्टस्स]—

वासारत्तरउद्दराइणा
 देइदाउहचावपाणिणा ।
 चिज्जूभीसणमल्लिभिण्णअ
 केदंत पडइ व्य अम्मअ ॥ १७ १ ॥
 [वपांरागुरौद्रगजेन
 देयेन्द्रायुधचापपाणिना ।
 निगुद्वीपगमल्लिभिन्न
 क्रन्दत् पततीव अभ्रम् ॥ १७ १ ॥]

निट्ठिहिआ वाअन्वा [त्रिष्टुप् वत्तव्या] ।

दोह[अ]अ चगणेहि चऊहि ।
 पुच्चमुहाडसमत्तगुरुहि ॥ १८ ॥
 [दोषक चगणैश्चतुर्भि ।
 पूर्व-मुख आदि समस्त गुरभि ॥ १८ ॥]

दोहअ[अ] हरउत्तम्स [दोषक हरपुत्रस्स]—

पेच्छ सुराहिचचालुहिण्ण
 मेहगइदत्तमारहिण्ण ॥
 पाणिअयंभसरेहिं लअण्णो
 पाउसएण णिहम्मइ गिम्हो ॥ १८ १ ॥
 [प्रेक्षस्व सुराविपचारहितेन
 मेघगजेन्द्रसमारुटेण ।
 पानीयस्तम्बशरैः सतृण्य
 प्रावृषा निह्न्यते ग्रीष्म ॥ १८ १ ॥]

पच ता लट्त्तरा गसेसआ
 एरिसा णिसेणिआअ अंसआ ॥ १९ ॥

[पच त्रिमात्रा लट्त्तरा गदोग
 ईदशा निश्रेणिकाया अशका ॥ १९ ॥]

णिसेणिआ सुद्धसालस्स [नि श्रेणिका सुद्धसालस्स]—

पथिआण जीवअ रुडतिआ
 पट्ठमाण मन्थअ दलतिआ ।
 सिंचण व्य जीहिआ लुल [Fol 36 A] तिआ
 पेच्छ भीरु विज्जला वलतिआ ॥ १९ १ ॥

[पथिकानां जीवकं क्षपयन्ती
 पर्वतानां मस्तकं दलयन्ती ।
 × × × × जिह्वा लोलमाना
 प्रेक्षस्व भीरु विद्युद् वलन्ती ॥ १९.१ ॥]

सच्चाई अंतगुरुविरइआ
 दो छा चंता भमरविलसिता ॥ २० ॥

[सर्व-आदि-अन्त-गुरुविरचिता
 द्वौ षण्मात्रौ चान्तौ भ्रमरविलसिता ॥ २० ॥]

भमरविलसिता चंदउत्तस्स [भ्रमरविलसिता चन्द्रपुत्रस्य]—

वासारत्ते णवघणवलअं
 लीलालोअं पसरिअजलअं ।
 केणेअं कज्जलमसिभरिअं
 उल्लत्थं खप्परमिव धरिअं ॥ २०.१ ॥

[वर्षारात्रे नवघनवलयं
 लीलालोलं प्रसृतजलम् ।
 केनेदं कज्जलमपीभृतं
 उत्तानं खर्परमिव धृतम् ॥ २०.१ ॥]

सागआएँ तजुअं चजुअं च ।
 उत्तरंतगवरंतगुरुं च ॥ २१ ॥

[स्वागतायां तयुगं चयुगं च ।
 × × × × × ॥ २१ ॥]

सागआ अ सामलएवस्स [स्वागता च श्यामलदेवस्य]—

पेच्छ विज्जुलइआपहपंती
 कालमेहपरिअंत भमंती ।
 दइहसेसगिरिसाणुपए व्व
 दिट्ठणट्ठजलणावल्लिअ व्व ॥ २१.१ ॥

[प्रेक्षस्व विद्युल्लतापथपङ्क्तिः
 कालमेहपर्यन्ते भ्रमन्ती ।
 दग्धशेषगिरिसानुपद इव
 दृष्टनष्टज्वलनावल्लिकेव ॥ २१.१ ॥]

उत्तरंतलहुणो ति अंतगा
 ता तईअचगणा रहइआ ॥ २२ ॥

[उत्तर-अन्त-लपू त्रयोऽन्तगा
त्रिमात्रा तृतीयचगणा रयोद्धता ॥ २२ ॥]

रहुद्धआ लडहसहाऱस्स [रयोद्धता लटमस्वभावस्य]—
अतरिस्सघरमज्झआरण
कालमेहवहलधआरण ।
पेच्छ गंधवहण विअहला
दारअस्स ससिअ ँ चिज्जुला ॥ २२ १ ॥
[अन्तरिक्षगृहमध्ये
कालमेघवहलान्वकारे ।
× × × ×
× × × विद्युत् ॥ २२ १ ॥]

किर सअलमुहाडपुव्वला
पपर ति तगणा सुहहिआ ॥ २३ ॥
[किल सकल मुप आदि-पूर्व ला ।
पगणोपरि त्रयस्त्रिमात्रा सुभद्रिका ॥ २३ ॥]

[Fol 36 B] सुहहिआ पोम्मणाहस्स [सुभद्रिका पद्मनामस्य]—
उअ हरइ मिअकलेहिआ
णवजलहरकोडिलगिआ ।
सिअणालिणिमुणालवणिआ
णहपलअवराहदादिआ ॥ २३ १ ॥
[पय हरति मृगाङ्गलेप्ता
नवजलधगोटिल्ला ।
सितनलिनिमृगाल्वर्गिका
नभ प्रलयपराहदट्टिका ॥ २३ १ ॥]

सन्वतोउरगा गुरुद्धअ च ।
छो चा दोणिण तमाह एक्करुअ ॥ २४ ॥
[सर्व-अन्त उदर गा गुरुद्धय च ।
पण्मात्र चकारौ द्वौ तदाह एकरूपम् ॥ २४ ॥]

एक्करुअ तस्सेअ [एकरूप तस्यैव]—

उद्धो ओगअसुद्धओ सुहोओ
रत्तासोअणवह्ल[पल्ल]वोहो ।
सण्णेइ व्य उणद्धमूपि दड्ढे
पत्ताहो इह होह मुत्तसोआ ॥ २४ १ ॥

[X X X

रक्ताशोकनवीनपल्लवौघः

संज्ञापयतीव X X दग्धान्

अधुना इह भवत मुक्तशोकाः ॥ २४.१ ॥]

वाउस्मीए तिचआरा पगां अ ।

संवासेसंतगुरू मज्झलो^१ अ ॥ २५ ॥

[वातोर्म्यां त्रयश्चकाराः पकारो गश्च ।

सर्व-अशेष-अन्तगुरवः मध्यलश्च ॥ २५ ॥]

वाउस्मी अंगारगणस्स [वातोर्मी अङ्गारगणस्य]—

बाला दोवत्थरण संजणहिं

कंठादामं चलअं पारद्धणहिं ।

पेच्छुच्छाहे फलिणीगोच्छणहिं

काअद्वारे रइअं तोरणेहिं ॥ २५.१ ॥

[X X X X ॥ २५.१ ॥]

दो चंसा दो पंसआ गावसेसा ।

पंचद्धा चेए लहू सालिणी सा ॥ २६ ॥

[द्वौ चांशौ द्वौ पांशौ गावशेषौ ।

X X X X सालिनी सा ॥ २६ ॥

सालिणी पोम्मणाहस्स [शालिनी पद्मनाभस्य]—

णीरेलाणं वारिवारालसाणं

पासुड्डीणा दी—*

१ Ms. reads तिचआर पगआ. २ Ms. reads मज्झलोअरा.

* Hereafter we have four stray folios which contain portions of the remaining part of the work. I have given the variant readings from these on p. 128.

VARIANT READINGS FROM THE PALM LEAF MS

(in chs 1, 2, 4 and 8 of स्वयम्भूच्छन्द)

ch 1

v 68 b पदमा गुरुलहुणिरतरा तत्थ, c तदिच्छा उण सेसा, 60 b हवति for हुवति, c एव तद्दुउण्णे च, 70 a छवीसा for सवीसा, b एआरह for सत्तारह, c वाआलीमह लकमअ, 71 a जअएव, b जट for जट, d सेअवपमुहा णमिच्छति, 72 a लहुतगणुअ० चट्टिटी परेक्कपट्टीए अण्णअव्वा-लजीमूत०, 72 चट्टिटी चटअस्स, 73 a इअ चट्टिडिपमुहा, 74 a पआरोपरा for पआरा परा, ज [त्थ] इच्छाए० चट्टालोत्ति०, 75 a पआरोपरा for पआरा परा, पुव्वला पा जदिच्छाए० सीहसककतामो, 76 a पुव्वला जत्थ इच्छाए for पुव्वला पा जहिच्छाइ, 77 a उआराहि for उआराहि, इच्छाए for इच्छाइ, चट्टवेआहिहाणो, for ० हिहाणो, 78 a अट्टपा for सव्वपा, इच्छाए for इच्छाइ, लीतअरो for लीलाअरो, 79 a हवति for हुवति, 80 a जही हवति for जहि हुवति, सो अ [सोअ] for सा इमा असोअ, मज गति for मजरिति, 81 a सत्तचआर for सव्वचआर, 82 a तगुरु for दुगुरु, 83 a मुहुज्जू for मुहुज्जू, जहिच्छाए for जहिच्छाइ, 84a सव्वत्थ for सव्वत्त, ति in कामनाणोत्ति is dropped, 85 We have only उच्चाइमिही परिसमसो for the stanza

Ch 2

v 1 c इह वेअवईए पअट्ठे, d दोहअअ जुइ वीअचउयो, a b उअ for उव, 4 b दुअवि सविअअ इ जइ सेसए, c सीजुअ for मजुअ, d कइअणे अणिअ हरिणुदअ

Ch 3

v 6 b पउविअ for पसुविअ, cd आ सुदविराडिआ तहि, पढमगगविरइमिणमावसइ त, 7 a अगआ for असआ, c लहुवणाइवणाओ, 8 a वत for वत्त, 9 b सआरा for सागरा, c चवला होइ वत्त च, 10 a गहुमेआ for चउमेआ, 11 b सोहल for सोरह, d चउरद for चउरद, 12 b जस्स for जत्थ, c पट्टावीलू, d आवीलू जत्थ जिहगमि, 13 b पल्लइ अ जथ मजरी एसा, c तइअएण for तइएण, d चारत्ति for धारेत्ति, for v 14 we have only प्राट्टसार समात्त

Ch 4

v 1 पाअअस्स for पाउअस्स, b लकअ is dropped, c एत्तावअसे, 2 b हवति for हुवति, d काअव्वओ अआरा वि, 3 वेणि for विणि, b हवति, for हुवति, 5 a चोइह पढमतइअचलणे, c दुइअउ for दुवह[अ], एत्तअउ for एत्तलउ, d होइ अवअमसत्थे, 6 a तेरह पढमे तइअए, c उवदुदअलकण [इण], d होइ अवअमसत्थे, 7 b सेसेसु चोइहा हाति, a जाणिज्जह for जाणिज्जुह, d अवदुहअलकणअत्ति, 8 d ण मुहत्तमसत्तगुरु, e अवरिमाण for अपुरिमाण, 9 a पाए वीए मुहचउत्थमि, b पढमचअ for पढम चिअ, गण for गणु, d तट्ठअए तिअल्सए, a जिर for किर, 10 b गण for गणु, e ता for त, करिणी for करिणि, 11 a जा अ for जा वि

Ch 8

v 20 b दुअई for दुवई, d छड्डिणिआ वि पडिह्हा, 21 a सीजुत्त for सहुत्त, b मुणसु for मुणसु, d सत्तताल इवे कअ, 22 b कअच for कअमि, c तहि रुवेहिं अ रइअ, d तिताल त मुणेजासु, 23 a छदोरुवेहिं वेहिं जुअल, b अ for च, c भवे for हुवे, d चक्कसम तीअ जेहिं तु, 24 b पट्टडि-आहिं च अण्णरुवेहिं, cd रड्डाअउ कव्व जाण मणअहिरामउ होइ, 25 a एकविसमत्ताणिहाणु उद्दामणिद, b चोइसा विस्साम पाउ मणिरइ यिद, c समिद एउ for समिदु एउ, d तिक्कल for तिअल, अइमहुरअर for अ[इ]महुरअर

राजशेखरकृतः छन्दःशेखरः ।

[In the following pages I am publishing again only the fifth chapter of Rājāśekhara's Chandaśśekhara because this alone is at present available. The only MS. of this chapter written on palm leaves, exists at the Bada Bhandar of Jesalmir in Bundle No. 238. A copy of this was procured and presented to me by Muni Sri Jinavijayaji of the Bharatiya Vidya Bhavan with his usual kindness and generosity. The MS. consists of pp. 44 to 51 only, the first 43 pages which contained the earlier chapters being untraced at least for the present. Dalal's Catalogue does not mention this MS. among the other MSS. on Prosody in Bundle No. 238 and it is very likely that it was not there originally. Our MS. is $12\frac{1}{2} \times 1\frac{1}{8}$ inches in size; each page contains 6 lines, and each line contains on an average 60 letters. One or more letters put within the brackets in the following edition represent the correct form of the corresponding number of letter or letters immediately preceding the brackets. Like Hemacandra and Svayambhū, our author uses the terms ष, प, च, त, (always written as ट in my copy but corrected to त by me) and द् in his definitions to represent groups of 6, 5, 4, 3 and 2 Mātrās, respectively. The copy, evidently following the MS., always writes तृ for त्र and sometimes drops an obvious Visarga. I have corrected both mistakes, but otherwise I have tried to follow my copy faithfully. Letters in rectangular brackets are suggested additions.]

पञ्चमोऽध्यायः ।

द्विगुणो यद्यवलम्बकः ।

क्रियते गीतिनिधनको द्विपदीखण्डं तदा वदन्ति बुधाः ॥ १ ॥

प्रथमं बध्यते द्विपदिका पश्चाद्गीतिर्विरच्यते ।

एषा द्विभङ्गिका भवेदन्यास्तु यथेप्सितैः रूपकैः स्युः ॥ २ ॥

यद्यवलम्बकस्य मुखतो द्विपदी निधनेऽथ गीतिका ।

पूर्वाचार्यसमीरिता ।

एषोच्यते त्रिभङ्गिका त्वपराः प्राहुर्यथेप्सितैः रूपकैः ॥ ३ ॥

पथ्या(श्चा)र्धवर्जितं गाथस्यार्या(द्या)र्धं तु वर्धते स्वेच्छया

चकारगणैः पादेषु चतुर्षु यदि समैरेवांशैः सर्वैस्तान्तैः

कथितं तत्समशीर्षकम् ॥ ४ ॥

मालागलितक्रमान्ते यदा चकारगणका द्विवृद्धया भवन्ति

सर्वे गणाः विषमसंख्यया स्थिता विषमशीर्षकं तत् ॥ ५ ॥

किं लक्षणेन बहुना यत्क्रियते किमपि खञ्जकं दीर्घम् ।

तच्छीर्षकमिति कथितं द्विपदीखण्डानि सर्वाणि ॥ ६ ॥

—शीर्षकप्रकरणम् ।

यत्प्राकृतसंस्कृतयोः सारं तस्यात्र लक्ष्यलक्षणं गदितम् ।

प्रायोऽतोपभ्रंशे समुच्यमानं निशृणुत संक्षेपेण ॥ ७ ॥

उत्साहे षडजचाः शिखीष्टो(ष्वो)स्तु यो(जो) लनौ वा ॥ ८ ॥

१ Ms. has समासरिता. २ Ms. has र्यथेप्सितरूपैः.

युजीना अयुजि मनुमात्रा । दोहको द्विपथको वा ॥ ९ ॥
 अयुजो क्रमयोर्दोदश । चतुर्दश युज्यु(ज्य)पदोहके ॥ १० ॥
 अयुजोस्त्रयोदश युजोस्तु । द्वादशा(शो)पदोहक इति ॥ ११ ॥
 पञ्चाहय सर्वमात्रा स्यु । त्रिचकारास्तत्र युजो ॥
 त्रिपमपादेषु त्रिषु पौ चतौ ।
 तृतीयपञ्चमयोर्यदि । पादयोर्मध्यदस्तृतीयच ॥ १२ ॥
 द्वितीयचतुर्थतदुभयादिषु । प्रथमपञ्चयोर्यदा स्यात् ।
 तदहारादिका मत्तमालिका ।
 मत्तमधुकरी तद्वत् । तृतीयत्रिकलये(के)षु भण्यते ॥ १३ ॥
 पञ्चमे चरणे तृतीये वा । द्वयोरथवा सुप्ते चौ ।
 तदहारादिका मत्तविलासिनी ।
 अथ यत्र य(प्स्) त्रिधाऽपि । स्यात् तद्वदिय मत्तकरिणी ॥ १४ ॥
 या त्रिमिश्रैः सर्वरूपैः स्यात् । सा भण्यते बहुरूपा ।
 भवेत्तासा द्रोहकोऽन्ते तु ।
 रद्वैषा वसवथवा । भवति प्रसिद्धनवचरणा ॥ १५ ॥
 पचौ चदौ चरणेषु वदनकम् ॥ १६ ॥
 पचौ चतौ स्यातामुपपदनके ॥ १७ ॥
 पचलद[ल]चवै(पै)र्यस्तुपदनक कार्पटिकोत्तिषु ॥ १८ ॥
 उत्साहार्येऽमुना चैत्र वण्टेनोत्साहादिर्भुवि ।
 बन्दिभिः पठ्यते यद्यत् तत्तद्वदनक विदुः ॥ १९ ॥
 उदनकप्रभृते क्रमयोर्यमरेऽन्तगे मडिला ।
 मिथश्चतुर्षु पुन क्रमेषु सा स्यादियमडिला ॥ २० ॥
 उन्मानकाऽस्यद्वैर्दोहकाचैः प्रहेलिका ।
 हृद्गतार्थेर्भवेद्वर्णे शन्यैस्तु हृदयालिका ॥ २१ ॥
 धनलनिभ(भे)न पुमान्वर्ण्यो । यस्मात्तस्माद्वयलम् ।
 तदष्टपञ्चतुरहि मत । पादेष्टाहौ त्रिचदा ॥
 आद्यतृतीये, त्रिचा । द्वितीयतुर्ये, चौत् ॥
 पञ्चमसप्तमके तु । पडा(ड)ष्टमे द्वौ चौत् ॥ २२ ॥
 धनले छन्दसि पञ्चरणे । ज्ञेयौ पादौ ।
 प्रथमचतुर्थौ पगणपङ्गणौ । द्वितीयपञ्चमौ तु चाभ्याम् ।
 तृतीयपष्ठे । पाभ्या प(च)गण स्याद् पगणो वा ॥ २३ ॥
 चतुरहौ धनले स्याताम् । पङ्क्तिचै(पद्विचै)र्मुखतृतीयौ चरणौ ।
 द्वेतीप्थी(यी)कतुर्यचरणे । पद्विचकाराद् ओ(तो) वा दो वा ॥ २४ ॥
 अयुजोदचर[ण]या (यो) पचता । युजो पचौ भ्रमरे ॥ २५ ॥

मङ्गलार्थरचितं यच्छन्दस्तद्बुधैः ।

बहुमङ्गलमा(मि)[त्या]ख्यातं तत्राद्ययोः ॥

क्रमयोः षत्रिचकाराश्चाः पञ्चापरयोस्तु ।

चत्वारोऽप्यंहयस्तु तान्ता दान्ता वास्य ॥ २६ ॥

उत्साहहेलावदनाडिलाद्यैर्यद् गीयते मङ्गलवाचि किञ्चित् ॥

तद्रूपकाणामभिधानपूर्वं छन्दोविदो मङ्गलमामनन्ति ॥ २७ ॥

तैरैव धवलव्याजात्पुरुषः स्तूयते यदि ।

तद्वदेव तदानेको धवलोऽप्यभिधीयते ॥ २८ ॥

—उत्साहादिप्रकरणम् ॥

ध्रुवोऽन्ताद्योः प्रयोगोऽस्याः काव्यसन्धिष्विति ध्रुवा ।

षट्पदी चतुरंहिश्च द्विपदी चेति सा त्रिधा ॥ २९ ॥

दशादिकलाः । मुनिदशान्ताः । तृतीयषष्ठक्रमयोर्भवेयुः ॥

षट्पदीयं । शेषांहिषु तु । सप्ताष्टनवधा मात्राः क्रमेण ॥ ३० ॥

षट्पदजातौ । मात्रा भवन्ति । सप्त पादचतुष्टये ॥

उपजातौ स्युः । मात्रा अष्टौ । अवजातौ नव स्मृताः ॥ ३१ ॥

सप्ताद्याः कलाः । दशादिभिर्युताः । प्रत्येकमष्टधा भूत्वा ॥

षट्पदीं कुर्युः । छन्दःशेखरे । चतुर्विंशतिभेदां ध्रुवाम् ॥ ३२ ॥

घन्ता अथवा छड्डुणिकाः । छन्दोविद्भिः प्रोच्यन्ते ।

यदि त्वः पद्यार्धयोः पुरः । मात्राधिको(कौ) तृतीयांही ॥

नानाभ्यूह्यायुधैस्तथा ॥ ३३ ॥

चतुःपद्यस्तन्नामानः । प्रथमद्वितीयचतुर्थषष्ठे ।

कला कलास्तृतीयपञ्चमे च । त्रयोदशैव छड्डुणी ॥ ३४ ॥

—षट्पदीजातिप्रकरणम् ॥

अन्तरार्धसमे सर्वसमेति स्त्रि(त्रि)श्चतुष्पदी ।

तुल्यौजा तुल्ययुग्मांहिस्तत्रान्तरसमा भवेत् ॥ ३५ ॥

औ(ओ)जे सप्त समेष्टाद्या मात्राः सप्तदशावधि ।

दशैव स्युः क्रमाद् भेदास्तथांहिव्यत्ययादपि ॥ ३६ ॥

तथाहि—

विषमे सप्त । युजि चरणेऽष्टौ ॥

कला भवन्ति । चम्पककुसुमे ॥ ३७ ॥

क्रमव्यत्यये । सुमनोरमा ॥ ३८ ॥

औ(ओ)जे सप्त । समे चरणे नव ॥

लक्षणमिदं । किल सामुद्रके ॥ ३९ ॥

पादव्यत्यये । पङ्कजं स्यात् ॥ ४० ॥

असमे सप्त । दश मात्रा द्विचदै ।
 समे चरणे । मल्हनकस्य मता ॥ ४१ ॥
 चरणव्यत्ययत । कुञ्जर चद ॥ ४२ ॥
 विपमे सप्त । युज्येकादश कला ।
 वदन्ति बुधा । अत्र सुभगविलासे ॥ ४३ ॥
 चरणत्रिपर्यये सति । भद्रनातुर ॥ ४४ ॥
 सप्त त्रिपमे । द्वादश समे केसरम् ॥ ४५ ॥
 अस्य चरणव्यत्यये । भ्रमरावली ॥ ४६ ॥
 सप्तासमे । द्वितीयतुयं त्रयोदश ।
 लक्षणमिदं । गदित रावणमस्तके ॥ ४७ ॥
 चरणत्रिपर्यासतो चद । पङ्कजश्री ॥ ४८ ॥
 सप्तायुजो । समयोश्चरणयोश्चतुर्दश ।
 प्राज्ञैरिदं । सिद्धिप्रसूम्भित निगदितम् ॥ ४९ ॥
 अस्य चरणे(ण)त्रिपर्यये सति । विद्वद्(क्षि)णीं वद ॥ ५० ॥
 सप्तौजयो । युजो पञ्चदश मन्त्रन्दिता ॥ ५१ ॥
 वृत्तिभिन्ना कुङ्कुमललिता । विपर्ययेण ॥ ५२ ॥
 अयुजि गिरय । युग्मे षोडश मधुकरललितम् ॥ ५३ ॥
 पादव्यत्यये शशिदोष्वर । कृती जगाद ॥ ५४ ॥
 अयुजि मुनय । समेऽत्र चरणे सप्तदश मात्रा ।
 एतल्लक्ष्म । चम्पकसुमानर्तं प्रकथितम् ॥ ५५ ॥
 लीलालय पत्रविपर्यये सति । चतुषदरिति ॥ ५६ ॥
 मुनिकलक्रमे^१ भेदा निशतिर्- । द्विप्रकारे ॥ ५७ ॥
 अष्टौजयोर्नवाद्यास्तु युजो सप्तदशान्तिका ।
 मात्रा पादविपर्यासादेपाष्टादशार्था भवेत् ॥ ५८ ॥
 अष्टौ त्रिपमे । नव मात्रा समे ।
 चतुष्पदीय । गणितलप्रमा ॥ ५९ ॥
 चद चन्द्रमा(हा)स । चलनो(रणो)त्क्रमेण ॥ ६० ॥
 विपमेऽष्ट युजि । दशै कुङ्कुमतिलके ॥ ६१ ॥
 गोरोचना मता । पदव्यत्यये ॥ ६२ ॥
 अयुजि क्रमेऽष्ट । युज्येकादश कला ।
 धारैरभाणि । चम्पकसरोऽयम् ॥ ६३ ॥

कुसुमबाणमिदं स्यात् । क्रमविपर्यये ॥ ६४ ॥
 ओजेऽष्ट कलाः । युजि रवयः क्रीडनकम् ॥ ६५ ॥
 मालतीकुसुमं भवेत् । क्रमोत्क्रमे सति ॥ ६६ ॥
 ओजेऽष्ट युजि तु । बकुलामोदस्त्रयोदश ॥ ६७ ॥
 नागकेसरं प्रगदितं । क्रमविपर्यये ॥ ६८ ॥
 असमेऽष्ट युजि तु । चतुर्दश मन्मथतिलकमिति ॥ ६९ ॥
 नवचम्पकमाला भणिता । पादोत्क्रमेण ॥ ७० ॥
 अयुज्यथ(ष्ट) युजि । पञ्चदश तु मालाविलसितम् ॥ ७१ ॥
 चरणविपर्यासतः क्रियते । विद्याधरो हि ॥ ७२ ॥
 अयुजोरष्टौ । युजोस्तु षोडश पुण्यामलका ॥ ७३ ॥
 क्रमव्यत्ययेन कृतं कविना । कुञ्जककुसुमम् ॥ ७४ ॥
 ओजेऽष्ट युजि तु । सप्तदश नवकुसुमितपल्लवस्य ॥ ७५ ॥
 पादविपर्यये कुसुमास्तरणं । पादेऽष्टकले ॥ ७६ ॥
 त्रिविधैः षट्पदद्विचैर्भेदांश्च । कथयाष्टादश ॥ ७७ ॥
 नवौजयोर्दशाद्यास्तु युजोः सप्तदशावधि ।
 विपर्यस्तांहिरेषापि भेदैः षोडशकैः स्थिता ॥ ७८ ॥
 सुमलयमारुतो । नवायुजि युजि तु दश ॥ ७९ ॥
 मधुकरीसंलापः । इति पादोत्क्रमे ॥ ८० ॥
 नवौजे समे तु । शिवा मदनावासः ॥ ८१ ॥
 प्रोक्त(क्तः) सुखावासः । पादविपर्यये ॥ ८२ ॥
 असमे नव समे । द्वादश च मङ्गालिका ॥ ८३ ॥
 कुङ्कुमलेखा गदिता । क्रमव्यत्यये[न] ॥ ८४ ॥
 विषमे नव समे । त्रयोदश साभिसारिका ॥ ८५ ॥
 कविनोक्तं कुवलयदाम । चलन(रण)व्यत्ययात् ॥ ८६ ॥
 ओजे नव समे । चतुर्दश कुसुमनिरन्तरम् ॥ ८७ ॥
 कलहंसकं बभाण मुनिः । पादविपर्ययात् ॥ ८८ ॥
 अयुजोर्नव कलाः । युजोः पञ्चदश मदनोदकम् ॥ ८९ ॥
 मदनोदकचरणव्यत्ययात् । सन्ध्यावली स्यात् ॥ ९० ॥
 नवौजचरणयोः । समयोः षोडश चन्द्रोद्योतः ॥ ९१ ॥
 कुञ्जरललितामचकथन्मुनिः । पादव्यत्यये ॥ ९२ ॥

नव विपमयो स्यु । समयोस्तु सप्तदश रत्नावली ॥ ९३ ॥

चरणव्यत्यये कुसुमावलीति । पतचपतत्रय ॥ ९४ ॥

एव त्रिभिधे नवमात्रे क्रमे । षोडश त्रिमेन ॥ ९५ ॥

एव चतु पञ्चाशद्वस्तुमन्याहु ॥

दशौजयो कला कार्या युजोरेकादशाधिका ।

यावत्सप्तदशात्रापि प्राग्वद्देनाश्चतुर्दश ॥ ९६ ॥

भूवक्रणकमयुजि । दश युजि त्वेकादश ॥ ९७ ॥

चरणविपर्यासत । विद्युत्स्वता मता ॥ ९८ ॥

मुक्ताफलमाला । अयुजि दश समे द्वादश ॥ ९९ ॥

अस्या पादोत्क्रमेण । पञ्चाननललिता ॥ १०० ॥

कोकिलावली स्याद् । अयुजि दश समे त्रयोदश ॥ १०१ ॥

मरकतमाला भण्यते । चलन(रण)त्रिपर्ययत ॥ १०२ ॥

मधुरवृन्द भण । त्रिपमे दश समे चतुर्दश ॥ १०३ ॥

भवेदभिनववसन्तरी । चरणविपर्ययत ॥ १०४ ॥

स्यात्केनककुसुम । त्रिपमयोर्दश पञ्चदश युजो ॥ १०५ ॥

पदव्यत्ययेन मनोहर । त्रिद्विर्भिर्गणितम् ॥ १०६ ॥

नवत्रिद्युन्माला । विपमे दश युनि षोडश मात्रा ॥ १०७ ॥

आक्षिप्तिका ध्रुवा । गीति स्यात् पादविपर्ययेण ॥ १०८ ॥

त्रिवलीतरङ्गक । विपमे दश मात्रा युजि सप्तदश ॥ १०९ ॥

विपर्यये सति क्तिनरलीलेति । पप(च)द्विपद्विप(च)दै ॥ ११० ॥

त्रिविधदशकले पादे भवेयु ॥ प्रभेदाश्चतुर्दश ॥ १११ ॥

एकादशौजयोर्मात्रा द्वादशाद्यास्तु युग्मयो ।

आसप्तदशकान्नेदा द्वादशाद्विपर्ययात् ॥ ११२ ॥

यद्येकादशौजे । द्वादश युज्यरविन्दम् ॥ ११३ ॥

मकरध्वजहासा(स) । चरणव्यत्यये स्यात् ॥ ११४ ॥

अयुजि शिवास्त्रयोदश । युजि विभ्रमविलसितमुपमम् ॥ ११५ ॥

पादव्यत्ययतो बृद्धि । कुसुमाकुलमधुकरम् ॥ ११६ ॥

[अ]युजि शिपकला युजि वा(च) । मनवो नयपुष्पध्वयेति ॥ ११७ ॥

अस्याश्चरणविपर्ययेण । भ्रमरशिलासमुत्तम् ॥ ११८ ॥

युजि पञ्चदश विपमे । शिवा(वा) क्तिनरमधुरविलाम ॥ ११९ ॥

मदनविलासोऽयं कथ्यते । चलन(रण)विपर्यये सति ॥ १२० ॥

ओजे रुद्रमात्राः । युजि षोडश विद्याधरललिता ॥ १२१ ॥

व्यत्ययेन विद्याहरहासः । छन्दोविद्भिरभाणि ॥ १२२ ॥

एकादश विष[म]योः । सारङ्गो युजोः कलाः सप्तदश ॥ १२३ ॥

कुसुमायुधशेखरो विपर्यये । चपददपचद्विचतैः ॥

त्रिविधैकादशमात्रे पादे हि । भेदा द्वादशोक्ताः ॥ १२४ ॥

मात्रास्त्रयोदशाद्याः स्युर्युजोः सप्तदशावधि ।

ओजयोर्द्वादशैवेयं दशधां हि विपर्ययात् ॥ १२५ ॥

द्वादशौजे त्रयोदश । कामिनीहासो विषमे ॥ १२६ ॥

अस्य चलन(रण)विपर्ययेण । भवतीहोपदोहकः ॥ १२७ ॥

ओजे द्वादश समे च । त्रयोदशावदोहकमिह ॥ १२८ ॥

अवदोहकपादोत्क्रमे । दोहको द्विपथकः [वा] ॥ १२९ ॥

ओजे द्वादश समेऽथ । पञ्चदश ताः प्रेमविलासः ॥ १३० ॥

अस्य पादविपर्यये कृते । प्रोक्ता चन्द्रलेखिका ॥ १३१ ॥

असमे द्वादश मात्राः । युग्मे षोडश काञ्चनमाला ॥ १३२ ॥

काञ्चनमालापादोत्क्रमेण । सुतालङ्गनकं भवेत् ॥ १३३ ॥

ओजो(जे) द्वादश मात्राः । समे सप्तदश जलधरविलसिता ॥ १३४ ॥

चलन(रण)विपर्यये कृते प्राज्ञैः । रभाणि कङ्केलिलता ॥ १३५ ॥

त्रिचषचद्विपदचपतैः । चतुर्विधार्ककलस(प)दे दशधेति ॥ १३६ ॥

त्रयोदशौजयोर्मात्रा युजोः सप्तदशान्तिकाः ।

चतुर्दशादिकाः शेषाः पादव्यत्ययतोऽष्टधा ॥ १३७ ॥

अभिनवमृगाङ्कलेखा तु । त्रयोदशायुजि युजि मनवः ॥ १३८ ॥

कुसुमितकेतकी(कि)हस्तः । अस्य पादविपर्ययेण ॥ १३९ ॥

त्रयोदशौजे पञ्चदश । युजि सहकारकुसुममञ्जरी ॥ १४० ॥

अनयोश्चरणयोर्विपर्यये । कुञ्जरविलसितं कथितम् ॥ १४१ ॥

कामिनीक्रीडनकमयुजि । कलास्त्रयोदश युजि षोडश चेत् ॥ १४२ ॥

विद्वद्भिरकारि राजहंसः । व्यत्ययेऽनयोः पादयोः ॥ १४३ ॥

ओजे त्रयोदश मुनिदश । समे कामिनीकङ्कन(ण)हस्तकः ॥ १४४ ॥

विपर्यये पल्लवच्छाया भवेत् । द्विपदद्विचषचतैरिति ।

त्रिविधत्रयोदशमात्रपादेऽत्र । कथिता अष्टौ प्रभेदाः ॥ १४५ ॥

चतुर्वंशोजयोर्मात्रा युजो पञ्चदशाधिका ।

आसप्तैदशकाल पोढा भवेत्पादविपर्ययात् ॥ १४६ ॥

ओजयोश्चतुर्दश युजोस्तु । पञ्चदश मुलपालनतिलक ॥ १४७ ॥

पदयोरनयोर्व्यत्यये सति । कृतिभिर्भाष्यनङ्गल[लि]ता ॥ १४८ ॥

असमयोश्चतुर्दश समयो । पोढश मात्रा यमन्तलेखा ॥ १४९ ॥

मन्मथविलसित वृधे कथित । पादविपर्ययेण कृत्वा ॥ १५० ॥

मधुरालापिन्या हम् । विपमे चतुर्दश समे सप्तदश ॥ १५१ ॥

ओहृदहणक चारङ्गडी वा । चरणविपर्यये कृते सति ॥

मेदा पद चतुर्दशकलक्रमे । द्विविधे पद्विचित्रिचदैरिति ॥ १५२ ॥

ओजे पञ्चदशैव स्युर्युग्मयो पोडशादिका ।

मात्रा सप्तदशान्ता [स्यात्] प्राग्वज्जैदचतुष्टयम् ॥ १५३ ॥

युग्मयो पञ्चदश कला स्युः । समयो पोडश पङ्क्तिभणितः ॥ १५४ ॥

चरणयोविपर्ययेण कथिता । कज्जलेखा छन्दो भवेत् ॥ १५५ ॥

कुसुमात्पर लतागृह स्याद् । विपमे पञ्चदश समे सप्तदश ॥ १५६ ॥

पदविपर्ययकृत किलिकिञ्चित । त्रिचणतगणैरथवा त्रिषै ॥ १५७ ॥

पञ्चदशमात्रपादे द्विमेदे । मेदचतुष्टयमिह वद हन्त ॥ १५८ ॥

पोडशैवायुजोर्मात्रा युजो सप्तदशैव तु ।

पादप्यत्ययमयुक्ता द्विधैवापि भुवि ध्रुवा ॥ १५९ ॥

पोडशैव कला विपमे क्रमे । सप्तदशैव समे रत्नमाला ॥ १६० ॥

शशिनिम्बमुत्तमे पोडशकले । पद्विचदचतुश्चैद्विविधपदे ॥

मेद्री द्वे । पद्विचतैस्त्रिचपैश्च । त्रिविधसप्तदशमात्र पा ॥ १६१ ॥

एव दशोत्तरदश ललिताभिधानै-

भैरवैरिहान्तरसमार्धसमाऽपि तद्वत् ।

किं तु द्वितीयचरण प्रथमेन तुल्य-

स्तुर्यस्तृतीयसप्तदशोऽर्धममासु कार्य ॥ १६२ ॥

यथा —

विवकन्नकलिंग परिजिया । ठिय नरवह भाणविवजिया ॥

न उ कोइ अहिट्टइ अणियवहे । कहि चहरि जयदु(ह)हो कञ्च वहे ॥ १६३ ॥

इत्यादि ।

आमा चतुष्पदीना द्वित्रिचतुर्भिर्लक्ष्णै एकत्र मिश्रितं सकीर्णमिष्यते । यथा—

१ Ms has व्यादशकात्र २ Ms has पङ्क्तिविचित्रिचदशति ३ Ms has तु ४ Ms has चलगविप० ५ Ms has च्छ द शेषरे ६ Ms has त्रिपेगणै, ७ Ms has पद्विचतैस्तुचपैश्च

वायाला फलुसा विन्धणी(णा) । गुणहिं विमुक्ता प्राणहर ॥
जिम सज्जन दुज्जण जण उरे । तिव पर(स)रु न लहंति सर ॥ १६४ ॥
इत्यादि ।

सर्वैस्तुल्यकलैः । पादैः सर्वसमा ॥
दशमात्राभिश्चौद् । शशाङ्कवदनायाम् ॥ १६५ ॥
मारकृतौजेचपदाः । युग्मचरणे द्विचताः ॥ १६६ ॥
षचदैस्त्रिचकारैर्वा । महानुभावां वदन्ति ॥ १६७ ॥
अप्सरोविलसितं भवेत् । षचतैर्द्विच[प]गणैस्तु वा ॥ १६८ ॥
स्युर्गन्धोदकधारायां । पद्विचकारास्त्रिचदा वा ॥ १६९ ॥

त्रिचताः पारणकेऽथ षचपाः ॥ १७० ॥

षोडशमात्र(त्रं) पादाकुलकम् ॥ १७१ ॥

संकुलकं भवेत् षचगणचदैः ॥ १७२ ॥

चगणचतुष्के सति पद्वडिका ॥ १७३ ॥

त्रिचगणपगणैः षचगणचतैर्वा । रगडाध्रुवकं सप्तदशमात्रम् ॥ १७४ ॥

सर्वसमा दशधैषा कथिता । चतुष्पदी प्रकरणं समाप्तम् ॥ १७५ ॥ इति ।

यस्यास्तुल्यकलौ पादौ द्वावेव द्विपदी सा स्यात् ॥

तत्राष्टाविंशतिकलौ पादौ सप्तचौ लये स्तः ॥ १७६ ॥

दशाङ्ग(ष्ट)विच्छिन्नं दशविश्रान्तं भवति भ्रमरपदम् ॥ १७७ ॥

उपभ्रमरपदेऽत्र दशवसुविरते षचपञ्चदैः क्रमौ ॥ १७८ ॥

एकोनैत्रिंशन्मात्रं गरुडपदं चाः षट् पो मुनौ ॥ १७९ ॥

आदौ षगणः सप्तमस्तगण उपगरुडपदं कथयन्ति ॥ १८० ॥

त्रिंशन्मात्राभिः सार्धसप्तचौ चरणौ स्तो गीतिसमौ ॥ १८१ ॥

हरिणीकुलमिह पा(षा)द्यं हरिणीपदमिति रघिवसुदशविरतम् ॥ १८२ ॥

पञ्चषकारयुतं स्याद् भ्रमररुतं दशवसुनिधनश्रान्तम् ॥ १८३ ॥

एकत्रिंशन्मात्रौ चलनौ(रणौ) षचतुष्कचतैः कमलाकरे ॥ १८४ ॥

यां सप्तचकारा निधनतकारा सा कुङ्कुमतिलकावली ॥ १८५ ॥

द्वादशाहिविच्छिन्ना रत्नकण्ठिका ; पा(षा)द्या पान्ता शिखा ॥ १८६ ॥

द्वात्रिंशन्मात्रौ स्कन्धकसमके पादौ वसुचैर्दिगहिच्छिदि ॥ १८७ ॥

मौक्तिकदामाकारि च्छन्दोविद्भिः सूर्याष्टकं विरामम् ॥ १८८ ॥

चतुर्दशाङ्ग(ष्ट)दशविरामं कुशलैर्गदितं नवकदलीपत्रम् ॥ १८९ ॥

१ Ms. has न्यदाः. २ Perhaps read ०विंशतिकलिकौ. ३ Ms. reads एकोनविंशतिमात्रा.

पगणाद्ये त्रयेपि गान्ते सि(त्तै)तनामानि स्त्रीलिङ्गे स्यु ॥ १९० ॥
 क्षायामके त्रयस्त्रिंशन्मात्रौ पादौ सप्तचो(चौ) पगणान्तौ ॥ १९१ ॥
 दशवसुतिथिविरत कथयन्ति बुधःशुक्रसि काञ्चीनामक तत् ॥ १९२ ॥
 मन्वदशम्भुश्रान्त निपुणै कथित चूडामणिमेघ तत् ॥ १९३ ॥
 द्वादशवसुविच्छिन्न त्रयोदशविरति कथित रसनादामकम् ॥ १९४ ॥
 चत्वार्येतानि पगणप्रसुप्तानि लघुगुर्वन्तानि वदेदुपात् ॥ १९५ ॥
 अष्टचगणै सगुर्वन्तै स्वप्नके चतुस्त्रिंशन्मात्रौ पादौ ॥ १९६ ॥
 द्वितीयतुर्यौ पौ कुमुदे भवतो दशवसुषोडशविच्छेद्युते ॥ १९७ ॥
 सूर्याष्टविरतियुक्ते चगणा अष्टौ सार्धौ भुजङ्गश्रान्ते ॥ १९८ ॥
 इदमपि भाराजान्त दक्षैरस्त सुप्ततुर्यौ यदि पौ भवत ॥ १९९ ॥
 अध्यर्धचाष्टक गदित ताराध्रुवके मन्वष्टाकप्रारामे ॥ २०० ॥
 मनुदिगजसूर्यविराम पवनध्रुवक प्रथमपष्टपट्कलकम् ॥ २०१ ॥
 सार्धाष्टक कलेभविराम नवरङ्गकमिति विचक्षणै कथितम् ॥ २०२ ॥
 त्रिपकारादि चतुदशगणाङ्क स्थगिरासनमिह षोडशोभदर्श(श)यति ॥ २०३ ॥
 षोडशकाष्टागजदशविरत सप्तचकार प[स]प्तम सुभगम् ॥ २०४ ॥
 कन्दोदमष्टक तगणान्त पञ्चत्रिंशन्मात्र गदित बुधै ॥ २०५ ॥
 पकारद्वयाद्य दशवसुविरत भ्रमरद्रुतमिद गदित कविना ॥ २०६ ॥
 सूर्याष्टतियविराम छन्दोविद्धि प्रगदितमिद सुरक्रीडितम् ॥ २०७ ॥
 मन्वष्टनिधनविच्छिन्न कुशलैर्गदित जगति [हि] सिंहविक्रान्तम् ॥ २०८ ॥
 चोत्तमविपथरद्विराम कुशलैर्भापि कुट्टुमवेक्षरमिदम् ॥ २०९ ॥
 पट्त्रिंशन्मात्रौ पट्टौ नवचगणैर्गोलभुजगमलैलित पठितौ ॥ २१० ॥
 सूर्याष्टकलाविरा चा(च)तुरोऽवादीत् त्रिपकाराद्य(सु)पगन्धर्व भुवि ॥ २११ ॥
 चतुर्दशसप्तयया विरत दिगजे तथा प्राज्ञैर्गीत संगीतम् ॥ २१२ ॥
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यत्षोडशाष्टचतुर्दशच्छिन्नं सिंहपदं, सप्तमे षकारे त्वमृतम् ॥ २२० ॥

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नवसंख्यचकारैस्तान्तैर्मनुविश्रान्तं वसुविच्छिन्नं सप्तदशविरतम् ॥ २२१ ॥

मन्विभसप्तदशविरामा द्विषकाराद्या पूर्वोक्तमपि मत्तमातङ्गिका ॥ २२२ ॥

चत्वारिंशन्मात्रावेकद्वयधिकौ वा पादौ मालाध्रुवके जाय(ये)ते ॥ २२३ ॥

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—द्विपदीध्रुवाणां षष्टिः ।

विज्ञसिसंविधानकमङ्गलसिंहावलोकितार्थेषु ।

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पादद्वयसंयुक्ता एकानेकाक्षरान्तकृतयमकाः ॥

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स्तातष्टक्कुरदुहकः स जननी श्रीनागदेवी स्वयम् ।

स श्रीमानिह राजशेखरकविः श्रीभोजदेवप्रियं

छन्दःशेखरमार्हतोऽप्यरचयत्प्रीत्यै स भूयात्सताम् ॥ २३८ ॥

इति राजशेखरकृते छन्दःशेखरे शीर्षकोत्साहादिषट्चतुर्द्विपदीध्रुवकाणि पञ्चमोऽध्यायः ॥

• इत्यार्हतश्रीराजशेखरकृतं छन्दःशेखरं नाम छन्दःशास्त्रं परिसमाप्तमिति ॥ संवत् ११७९ ज्येष्ठशुदि ५ शुक्ले अष्टमे श्रीचित्रकूटमहादुर्गे प्राकृतच्छन्द लिखितमिति ॥

१ Ms. has कलंकण्ठीरुतं. २ Ms. has द्विषारपूर्वं. ३ Ms. has सप्तदशविरामं. ४ Ms. has ह्यतः.
५ Ms. has तदूर्ध्वः. ६ Ms. has गणश्रेण. ७ Ms. has सचद्विपदी. ८ Ms. has पठति भूषिता.

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 पद्मच्छाया R 145 (17-13) च S अशोकपल्लवच्छाया
 पद्मनध्रुवक G 155 R 201 (34, Y 14 6) द्वि
 पादाकुलक P 5 1, R 171 (16) च
 पारणक G 125 R 170 (15) च
 पुण्यामलक R 73 (8-16), च S प्रज्ञामूल
 पुण्यास्तरण G 40, R 76 (17-8) च S कुसुमास्तरण
 पूर्वपथ्या गाथा P 1 5 (S note) च
 प्रज्ञामूल G 37 (8-16) च S पुण्यामलक

- प्रहेलिका 4.14; R. 21 (S. note) च
 प्रेमविलास 6.91; R. 130 (12-15) च
 फुल्लटक 8.29 (S. note) च
 बकुलामोद 6.31; R. 67 (8-13) च
 बहुरूपा मात्रा R. 15 प
 बालभुजंगमललित R. 210 (36) द्वि
 भाराक्रान्त R. 199 (34) द्वि
 भुजंगविक्रान्त 6.154; R. 198 (34; Y. 12.8) द्वि
 भ्रमरद्रुत 6.159; R. 206 (35; Y. 10.8) द्वि
 भ्रमरधवल R. 25 (13-10) च
 भ्रमरपद 6.133; R. 177 (28; Y. 10) द्वि
 भ्रमररिञ्जोली 6.11; R. 46 (12-7) च
 भ्रमरस्त 6.139; R. 183 (30; Y. 10.8) द्वि
 भ्रमरविलास 6.79; R. 118 (14-11) च
 भ्रमरावली R. 46 (12-7) च S. भ्रमररिञ्जोली
 भ्रवक्कणक 6.61; R. 97 (10-11) च
 मकरध्वजहास 6.75; R. 114 (12-11) च
 मकरन्दिका 6.17; R. 51 (7-15) च
 मकरभुजा 7.9; R. 233 (8) द्वि S. करिमकरभुजा
 मङ्गल 4.20 (14-14-20-20) च
 मङ्गल 8.31; R. 26-27 (a general term)
 मङ्गलावती 7.8 (8) द्वि
 मङ्गालिका R. 83 (9-12) च S. कुङ्कुमकला
 मडिला 4.12; R. 20 (S. note)
 मणिरत्नप्रभा 6.23; R. 59 (8-9) च
 मत्तकरिणी मात्रा 4.10; R. 14 (S. note) प
 मत्तवालिका मात्रा 4.9; R. 13 (S. note) प
 मत्तमधुकरी मात्रा 4.9; R. 13 (S. note) प
 मत्तमातङ्गक 6.171; R. 122 (39) द्वि
 मदनविलसिता R. 234 (8) द्वि
 मदनविलास 6.81; R. 120 (15-11) च
 मत्तविलासिनी मात्रा 4.10; R. 14 (S. note) प
 मदनातुर 6.9; R. 44 (11-7) च
 मदनावतार 8.2 (20) च
 मदनावास 6.44; R. 81 (9-11) च
 मदनोदक 6.52; R. 89 (9-15) च
 मधुकरललित R. 53 S. मधुकरविलसित
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 मधुकरवृन्द 6.65; R. 103 (10-14) च

- मुकुटीसलाह R 80 (10-9) S मार्गनिर्मलाप
 मधुसालपिनीहस्त G 111, R 151 (11-17) च
 मनोहरा G 68, R 106 (15-10) च
 मन्मथतिलक G 33, R 69 (8-11) च
 मन्मथविलसित G 110, R 150 (16-11) च
 मरुत्तमाला G 61, R 102 (13-10) च
 मलयमाद्यत G 12, R 79 (9-10) च
 मलयविकसिता 7 10 (९) द्वि
 महिना P 3 10 (27) च
 महद्गक G 7, R 11 (7 10) च
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 माना 1 5, R 12 (८ note) प
 मानासमर P 3 2 (16) च
 मारकूति G 124 R 166 (11) च
 मार्गनिर्मलाप G 10 (10-9) च ८ मुकुटीसलाह
 मालतीरुमुम G 30 R 66 (12-८) च
 मालागाथ P 1 ९ (८-27) द्वि
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 मालाविलसित G ७५, R 71 (५-1) च
 मिथ्या माना 4 11 (S note) प
 मुक्ताफलमाला R 99 (10-12) च ९ R N on P 71
 मुत्तपङ्क्ति G 111, R 151 (15-16) च
 मुत्तपालनतिलक R 117 (11-15) च S वरतिलक
 मुत्तवाह G 4, R 52 (11-9) च ९ मुत्तवाह
 मुत्तगलितक P 2 2 (७८) च
 मौक्तिकदाम G 144, R 1८२ (32, 1 12 8) द्वि
 मौक्तिकदाम्नी G 146 R 190 (32, S note) द्वि
 युगल G 2० (८ note)
 रगदातुवक L 174 (17) च ८ उपपदन
 रङ्गा 1 11, R 1, S वस्तु
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 रत्नमाला G 117, R 160 (16-17) च
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- रास ८.२८ (७-१३) च
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 रासावन्ध ८.२४: S. note
 रेवका ७.४; R. २२८ (५) द्वि
 लक्ष्मी P. ३.१२ (S. note) च
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 लवली R. २३६ (९) द्वि
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 वनफुल्लंधुय ६.७८; R. ११७ (११-१४) च S. नवपुष्पंधय
 वसन्तलेखा ६.१०९; R. १४९ (१४-१६) च
 वसुद्विपदी R. २३२ (९) द्वि
 वस्तु ४.११; R. १५ (मात्रा + दोहक) S. रड्डा
 वस्तुवदनक R. १८ (२४) च
 वानवासिका P. ५.३ (१६) च
 विगाथ P. १.८ (५४-२७) द्वि
 विजया ७.३; R. २२७ (४) द्वि
 विदारी ८.२९ S. note
 विद्याधर ६.३६; R. ७२ (१५-८) च
 विद्याधरललिता ६.८२ R. १२१ (११-१६) च
 विद्याधरहास ६.८३; R. १२२ (१६-११) च
 विद्युलता ६.६२; R. ९८ (११-१०) च
 विपुला गाथा (३०-२७; S. note) द्वि
 विभ्रमविलसितवदन ६.७६; R. ११५ (११-१३) च
 विश्लोक P. ५.४ (१६) च
 विषमशीर्षक P. ४.४; R. ५ (S. note) च
 शतपत्र ६.१६८; R. २१९ (३८; Y. १६.८) द्वि
 शशिविम्ब ६.११७; R. १६१ (१७-१६) च
 शशाङ्कवदना R. १६५ (१०) च S. शशिवदना
 शशिवदना ६.१२३; R. १६५ (१०) च S. शशाङ्कवदना
 शशिशेखर ६.१८; R. ५४ (१६-७) च
 शिखा R. १८६ (३१) द्वि
 षट्पद ५.३ (७-७-१०) ष
 षट्पदजाति ५.४; R. ३१ (७-७-१० to १७) ष
 षट्पाद् धवल ४.१८ (१८-१२-१२) ष
 षट्पाद् धवल R. २३ (१४-८-१६ or १७) ष
 संकीर्ण गाथा P. १.३ (S. note) द्वि

पोरिना १ ११ (मममय ११)
 तन्वी १ ६२ (मननयमननय २१)
 तोटक (तोमर) १ १६ (रज्ज १५)
 टण्डक १ ६७
 दोषक १ ६ १५ (मममय ११)
 नन्दिनी १ २ (उज्जय ११)
 नन्दिनी १ ५ (नननय ११)
 नागय १ ६ १ (तन् ५)
 निन्दिनी १ ६ १९ (रज्ज ११)
 पत्ति १ ६ ११ (रज्ज १०)
 पद्मचार १ २० (उज्जय ११)
 पद्म १ १ १६ (मननय १०)
 पद्म १ ११ (ममा + १ १ + २ + उज्ज १०)
 पद्म १ ५ (१ + लयन - १ + लयन) × २
 पद्मचार १ ५ (१ + लयन - १ + लयन) × २
 पद्मचार १ ११ (५ १२ १६ २०)
 पद्म १ २ (नमनय १५)
 पिपीडिना १ ६६ ~ पिपीडिना
 पिपीडिना १ ६६ (ममा + १ न + नम १०)
 पिपीडिनाय १ ६६ ~ पद्म
 पिपीडिनाय १ १६ ~ पद्म
 पिपीडिनाय १ ६६ ~ पद्म
 पुनर्याम १ १५ (मननय १०)
 पुनर्याम २ ९ (नननय - नननय) × २
 पृथ्वी १ २६ (उज्जय १६)
 प्रवृत्ति १ १ (मममय - मननय - ११ -

नननय)

प्रविष्टा १ ६ १ (जग १)
 प्रविष्टा १ १२ (पञ्चपुरा with two tones
at the beginning S note)
 प्रविष्टा १ १७ (नननय ११)
 प्रविष्टा १ १५ (नन ९)
 प्रविष्टा १ १० (तज्ज - मममय) × २
 प्रविष्टा १ ६ २५ ~ सुप्रविष्टा
 प्रविष्टा १ १५ (ममाय १७)
 प्रविष्टा १ ६ १० (नननय ९)
 प्रविष्टा १ ६ ५ (मममय - नननय २६)
 प्रविष्टा १ ५२ (उज्जय ५ + गग)
 प्रविष्टा १ ३८ (मममय १५)

नमनयिना १ ६ २० (मममय)
 नमनयिना १ १२ (मममय १०)
 नमनयिना १ १५ (१२, ५, १६, २०)
 नमनयिना १ १५ (१ १ + ५, १ ५)
 नमनयिना १ १५ (अननय १७)
 नमनयिना १ ६ १२ (मममय)
 नमनयिना १ ६ १ (मममय २५)
 नमनयिना १ २१ (मममय १६)
 नमनयिना १ ५ (१ म + ग २२)
 नमनयिना १ १९ (मममय २२)
 नमनयिना १ ६ १ (म ० १)
 नमनयिना १ २५ (मममय १७)
 नमनयिना १ ६ १ (रज्ज १०)
 नमनयिना १ ६ ७ (मममय ५)
 नमनयिना १ ६६ (मममय + १५ १ +
 मममय १ १५ (नननय १५)
 नमनयिना १ ११ (१ १ + ६ १ + १५)
 नमनयिना १ ११ (रज्ज - रज्ज) × २
 नमनयिना १ ६ २२ (रज्ज ११)
 नमनयिना १ १० (मममय १०)
 नमनयिना १ ६ १ (मममय १०)
 नमनयिना १ १ (मममय १५)
 नमनयिना १ १५ (नममय १७)
 नमनयिना १ १० (मममय ११)
 नमनयिना १ १ (मममय - नननय - ११ -

मममय)

नमनयिना १ ६० (नमनय २५)
 नमनयिना १ ११ (नमनय १५)
 नमनयिना १ १५ (१६, १२, ५, २०)
 नमनयिना १ १२ (१ १ + १२ १)
 नमनयिना १ १० (मममय १७)
 नमनयिना (= पति) १ १५ ~ नमनय
 नमनयिना १ ५ (१ + लयन)
 नमनयिना १ ५ (मममय - नननय - ११ -
 - नननय)
 नमनयिना १ १ (नमनय ११)
 नमनयिना १ ६ २५ (मममय ११)
 नमनयिना १ १७ (नमनय - ११)
 नमनयिना १ १ (मममय - मममय) × २

व्याल दण्डक 1.72 (6 ल + 10 र)
 शङ्ख दण्डक 1.72 (6 ल + 14 र)
 शशिकला 1.17 (ननननस 15)
 शार्दूलललित 1.39 (मसजसतस 18)
 शार्दूलविक्रीडित 1.47 (मसजसततग 19)
 शालिनी P. 6.26 (मततगग 11)
 शिखरिणी 1.27 (यमनसभलग 17)
 शिखा 2.13 (30, 32, 30, 32; all ल)
 शुद्धविराट् P. 6.17 (मसजग 10)
 शुद्धविराटिका 3.6 (मसजभगग-सनजरग-तजर-
 नननजय)
 शोभा 1.53 (यमननततगग 20)
 श्लोक 3.7 See Notes (8)
 पट्पदावली 2.12 (जरजरग; रजरज)
 समानिका P. 6.5 (रजगल 8)

सिंहक्रीड दण्डक 1.83 (any यगण)
 सिंहविक्रान्त 1.75 (5 ल + any य)
 सिद्धि 1.56 (नजभजजजर 21)
 सुभद्रिका P. 6.23 (ननरलग 11)
 सुवदना 1.55 (मरभनयभलग 20)
 सुप्रतिष्ठा P. 6.3 (any 5)
 सुवक्त्र 3.8 (4 + लगलग)
 सौरभक 3.2 (सजसल-नसजग-रनभग-सजसजग)
 स्रग्धरा 1.57 (मरभनययय 21)
 स्वागता P. 6.21 (रनभगग 11)
 हरिणपद 2.4 (सससलग - नभभर) × 2
 हरिणी 1.34 (नसमरसलग 17)
 हरिणीपद 1.42 (नसमतभर 18)
 हलमुखी P. 6.9 (रनस 9)
 हारिणी 1.29 (मभनमयलग 17)

III INDEX OF ILLUSTRATIVE STANZAS

[NB—Out of the three figures the first refers to the chapter the second to the stanza and the third to the serial number of the illustration under this stanza. The preceding letter P indicates that the figures following it refer to the chapter, stanza and illustration in the Pūrvabhāga of the work printed on pp 103-127.]

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 कमउगसगसपसरिअ 2 1 1
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 कस पिअए वर P 3 1 1
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BRIEF NOTES

SVAYAMBHÜCCHANDAS PŪRVABHĀGA, pp 103-127

As my note on p 102 explains I could not publish the Pūrvabhāga of the Svayambhūcchandas in its proper place. But while adding my notes I thought it proper to begin at the beginning of the work. I am therefore starting with the notes to the Pūrvabhāga. In the definitions of the metres which Svayambhū gives he mentions the constitution of a Pāda with the help of the Mātrā Ganas and not with the Aksara Ganas even once. While indicating the nature of the Ganas, he generally mentions the position of either the short or the long letter in them and in all such cases, it is always to be understood that all the other letters in that particular Gana are of the opposite nature. Thus when he speaks of a Caturmātra or a Pañcamātra with a short or a long letter at the beginning, middle, or the end, it is to be assumed that the other letters in that particular Gana are long or short as the case may be. In the case of the Varna Vrttas I have given also the constitution in the terms of Aksara Ganas for easy comprehension.

I SKANDHAKA-JĀTI

This is the first chapter of the work, it was obviously called Skandhaka jāti by the author himself as he begins his treatment of the metres of the Gāthā class with Skandhaka instead of Gāthā as the others do. See also ch 24 and 61 below, so correct the heading of the chapter accordingly.

11 This is an illustration for the rule that in Prakrit the letter *ṃ* at the end of a word is optionally short. The first half of the illustration as also the rule itself are lost on the first folio of the manuscript. The stanza is identical with *Gāthāsaptasatī* 170, where in the first half the word *ḍavaggi-masi-mahāṃ* occurs with the short *ṃ* at its end.

12 The stanza illustrates a short *ḥiṃ* at the end of a word, here it is short in the first, the second and the sixth words, but not in the third and the seventh.

‘Upendra is lying in his bed with his eyes from which sleep has departed, which are white at the sides, dark (at the centre, i.e., at the pupils) without collyrium, and very much contracted at the extremities (owing to their contact with the light).’

13 This stanza is quoted by Hemacandra under H 110, but in its first half he reads *paccūsaguyavarummūhāe*

'The white flowers, viz., the stars, of the creeper namely, the Night, when trampled upon by the elephant in the form of the Dawn, are falling down, while the bird, i.e., the Moon, has flown away.'

In this stanza (*iṃ* in *dhavalāiṃ* and) *e* in *nisālaāe* are short.

1.4: This too is from the *Gāthāsapaśatī* I.75; here *o* in *nahaalāo* is short. The ms. wrongly reads *nahaalāhi*, as the introductory words clearly show. 'Look how a flock of parrots descends from the skies, as if it were a necklace made of rubies and emeralds fallen off from the neck of the Lady of the Skies.'

1.5: *vodrahi* is a young girl; Hemacandra, *Prakrit Grammar* 2.80, quotes the portion *vodrahadrahammi padīā* to illustrate the *deśya* word *vodraha-hī*. I think he refers to our stanza and the proper reading seems to be *vodrahidrahammi* as the context shows. It is true that Hemacandra quotes *sikkhanti vodrahīo* for the feminine form; yet when can a *vodraha*, i.e., a young man, be called a *draha*? 'They alone are fortunate, they alone good men; they live (truly) in this world, who alone easily rise up when fallen in the deep bed (of a river) in the form of a young woman'.

Here *hi* in the word *vodrahi* remains short even before the conjunct *dra*, since it has the consonant *r* in it.

1.6: The stanza illustrates how the letter *vi* remains short before the conjunct *ṇha* in *nhavanamisenam*, since it has *h* in it. Thus the rule which prescribes that 'the letters, which are normally long in Sanskrit and also in Prākṛit, may be short in Prākṛit' may be reconstructed to mean: The letters *im*, *him*, *e* and *o* at the end of a word, so also the letters which precede a conjunct having the consonant *h* or *r* in them remain optionally short in Prakrit. We may compare for this *Kd.* I.5-6; *N.* v.54; *Ck.* v.3; *H.* I.5-6.

The stanza is an attack on the Liṅga worship of the Hindus; but it borders on obscenity.

2: 'In a Pāda there are five Gaṇas called *cha*, *pa*, *ca*, *ta* and *da* which respectively contain 6, 5, 4, 3 and 2 Mātrās (Kalā) in them. Thus indeed is being described whatever metre there is in this work on Prosody'. See *H.* I.2; also *Kd.* I.2. In the latter place, however, the names of the Gaṇas are different; they are the first letters of the five Vargas namely, *ka*, *ca*, *ṭa*, *ta* and *pa*. On the other hand, the names of Hemacandra and Svayambhū are the first letters of the words

Sanmātra (*Chammatto*), *Pañcamātra*, *Caturmātra*, *Trimātra* (*Timatto*) and *Dvimātra* (*Dumatto*) respectively *eham* is *evam* rather than *etad*

21 This is an illustration of a metre called *Aravinda*, whose *Pāda* contains all these *Ganas* in succession (6, 5, 4, 3, 2), thus 20 *Mātrās* in all See *HPl* 462 for the metre *Svayambhū*, too, must have defined this metre under the *Khañjakas* in ch 3 below, but that portion of the manuscript is missing The name of the metre is introduced in the last line as in *Hemacandra's* illustration In ours the face is identified with a lotus, the lips with its red petals, the teeth with its white pollen, the rays of the teeth with its filaments and the pupils of the eyes with the black bees The same *Rūpaka* is used again in the third chapter (21) There is an obvious pun on the word *mitra* and *nidrā* in the third line

3 'In the hemistich of a *Skandhaka* there are eight *Caturmātras*, at the sixth place they must have a *Dvimātra* at the middle (i.e., they must be either a *Madhya-guru* or a *Sarvalaghu*) But a *Madhya-guru* shall not be employed at the odd places (i.e., at the 1st, 3rd, 5th and the 7th) There are seven (*Caturmātras*) and a half in the half of a *Gīti*, know that to be a *Samkīrnaka* when both (i.e., the half of a *Skandhaka* and that of a *Gīti*) are (simultaneously) used'

It is remarkable that *Svayambhū* defines the *Skandhaka* as the basic metre of the *Gāthā* group and not the *Gāthā* as almost all the other prosodists do This is why he calls the metres of the *Gāthā* group by the name *Khandha-jā* at ch 24 and 61 below The definitions of *Svayambhū* serve also as illustrations as a general rule, here the first half is that of a *Skandhaka* with which he has begun and the second is that of a *Gīti* The two together form a *Samkīrnaka*

31 This is from the *Setubandha* of *Pravarasena*

32-3 These two stanzas are from *Nanditādhyā's Gāthālakṣana* vv 26 and 29, but here ascribed to *Bhīru* and *Kṛṣṇadatta* respectively

4 'Gīti itself is an *Upagīti* when the sixth (*Amsa*) consists of a single short letter (in both the halves), it is an *Udgīti* with only the first half (of this kind) and becomes a *Gāthā* with (only) the latter half (of this kind)' The stanza as a whole illustrates the *Udgīti*

41-2 These two stanzas are similarly from *Nanditādhyā's Gāthālakṣana* vv 28 and 27, but here they are ascribed to *Nipuna* and *Hāla* respectively

4.3: 'On seeing the heavy load of the breasts and the slenderness of her waist, the line of hair (on the abdomen) is offered by the creator as a pillar (for support), through fear that (the waist) might break.' See 6 10-1 below for a similar idea.

5: 'Pathyā is (that Gāthā) where the pause (*virāma*) occurs after the third Gaṇa i.e., Caturmātra (in each half); that which is such only in the first half is Pūrva-pathyā. It is Para-pathyā when it is so only in the latter half; it is called Vipulā when there is no such pause in either half.' The stanza as a whole is an illustration of Pathyā. It deserves to be noted that this two-fold division of the Pathyā is peculiar to Svayambhū; others call the Pūrvapathyā as Jaghanavipulā and the Parapathyā as the Mukhavipulā. Svayambhū does not naturally mention, therefore, the divisions of the Vipulā into Sarva, Mukha and Jaghana as the others do. Perhaps he also intended that the Pathyā should be called Sarvapathyā, as is seen from the name Sarvacapalā used by him in v. 6 below.

5.1: The stanza is the same as *Gāthāsaptasatī* 2.97; but here it is ascribed to Bhogin.

5.2: The trembling heart of a love-lorn lady is here said to be shattered to pieces like a little water (in a small ditch on the ground) going up in a spray, when pressed down by the foot of an elephant.

5.3: 'The heart (*jīvam*) of the Lake with its crowds of fish, restlessly moving to and fro owing to the rising mass of mud (from the bottom) caused by the onrush of wild buffalos, becomes frightened as it were by the impending drought (of the summer).'

5.4: 'In the clear lake of the sky, the pollen of moon-light sparkles on the expanded lotus of the moon which is opened by the bee in the form of the deer, i.e., the black spot.'

6: 'It becomes a Sarvacapalā with Gurumadhya (Caturmātras) at the second and the fourth (places), when they are surrounded by long letters.' The word *gurumajjhagoarehim* is to be understood as equivalent to *gurumajjhagoarehim gurumajjhehim*, i.e., with the Gurumadhyas found between the two Gurus, one on either side of them. The first word of the second half of the stanza indicates that the two divisions of Capalā, i.e., Pūrvacapalā and Paracapalā were defined in it. Thus in a Capalā we must have a long letter before the second Caturmātra and also after the fourth one, both of which must be Jagāṇas, while the third must consist of two long letters. Com-

pare *Kd* 27, *N* 19, *Ck* 64-66 Here the defining stanza does not serve as an illustration unless we read *brāntthesu* or something like that

- 71 This is an illustration of the *Avaskandhaka* where the first half is that of a *Skandhaka* (with eight full *Caturmātras* in it), while in the second half the 6th *Amsa* contains only a single short letter instead of a full *Caturmātra*, (as in the fourth line of a *Gāthā*, but at the eighth *Amsa* here we have a full *Caturmātra* instead of a single long letter in it) See *HPl* 48 *Kd* 29 com On the missing folios namely Nos 4 and 5 we probably had the illustrations of the three *Capalās*, the definitions and illustrations of the three kinds of *Gītis*, *R̥pucchandas*, *Lalitā* and *Bhadrikā*, and the definitions of the three kinds of the *Skandhaka* together with the illustrations of the first two of them The variety that is illustrated in 71 is *Avaskandhaka* For the other two varieties *Upaskandhaka* and *Utskandhaka* see *HPl* 46-7, *Kd* 29 com

- 8 'If in the first half of a *Gāthā*, a pair of *Caturmātras* is added successively (before the final long letter), it is respectively called by the name *Gātha*, and the same (word) preceded by *ud*, *vi*, *ava*, *sam* and *upa* If additional pairs of *Caturmātras* are used, it is called *Mālāgātha*'

Thus a *Gātha* has 9 *Caturmātras*, *Udgātha* has 11, *Vigātha* has 13, *Avagātha* has 15, *Samgātha* has 17 and *Upagātha* has 19 *Caturmātras* in their first half before the final long letter The second half in each case is that of a *Gāthā* See *HPl* 4 11-12 and *Kd* 2 12-13 *Jatiphala* which has only 8 *Caturmātras* at the same place (together with its derivatives like the *Dāma* etc) and *Gāthinī* which has 21 are mentioned by both *Hemacandra* and the commentator of the *Kavidarpaṇa*, but they are ignored by *Svayambhū* On the missing folio No 7 we have very likely the definitions and illustrations of a few main *Galitakas*, for which see *HPl* 417-25

II GALITAKAJĀTĪ

- 11 The stanza containing the praise of *Jina* is an illustration of *Mālāgalitaka*, the manuscript contains only the last two lines A stanza in this metre contains in each of its four *Pādas* a *Sanmātra* followed by ten *Caturmātras*, of which those in the odd places shall not be *Madhyaguru* or *Sarvalaghu* See *HPl* 425 The *Pādas* must of course be rhymed
- 2 'That same (*Mālāgalitaka*) they call *Mugdhagalitaka* when it has two

Caturmātras less and has a long letter at the end (of each Pāda). Thus the Mugdhagalitaka has only eight Caturmātras following the initial Ṣaṇmātra and has a long letter at the end of each Pāda. This long letter, however, is not in addition to the Caturmātras, but is a part of the last Caturmātra which must end in a long letter. See *HPk.* 4.26.

2.1 : The illustration contains a praiseful description of the feet of the Jina.

3 : 'It is an Ugragalitaka when two more Caturmātras are removed from the Pāda and when there is a long letter at the end (of the last Caturmātra).' Thus Ugragalitaka has only six Caturmātras after the initial Ṣaṇmātra. In this as also in the Mugdhagalitaka the general rule, that the Caturmātras at the odd places shall not be Madhyaguru and those at the even places must be either Madhyaguru or Sarvalaghu, has to be observed as in the Mālāgalitaka. See *HPk.* 4.27. The illustration is unintelligible.

4 : 'All the other metres leaving aside the Daṇḍakas and the metres of the Skandhaka class are called Galitakas when they are rhymed.' Metres of the Skandhaka class are the Gāthā and its derivatives. Svayambhū calls them metres of the Skandhaka class because he has taken the Skandhaka as the basic metre as seen at ch. 1.3 above. See also *HPk.* 4.40 com. Hemachandra, however, calls this as the view of 'Some'. The commentator of the *Kavidarpaṇa* merely repeats what Hemacandra has said about the Galitakas, the Khañjakas and the Śīrsakas; cf. *Kd.* 2.23 com.

The other Galitakas like Sundarā, Bhūṣaṇā and others defined at *HPk.* 4.28-40 are neglected by Svayambhū.

III. KHAÑJAKAJĀTI

1 : 'Devoid of the Yamaka, faultless as regards their Pādas and having an even number of Pādas—thus are the Galitaka-Khañjas described by clever men.'

Khañjakas are Galitakas themselves, but they are said to have no Yamaka. Hemacandra's directions are also similar at *HPk.* 4.41. But the commentator of the *Kavidarpaṇa* on *Kd.* 2.23 lays down that both the Anuprāsa and the Yamaka must be present in the Khañjakas. As a matter of fact all the illustrations of the Khañjakas given by Hemacandra have the Pādānta Yamaka as a rule and this is true even of the illustrations given by Svayambhū in this chapter. It is, therefore, difficult to see what exactly is meant by the direction about

the Yamaka *Sarīsacaranām* means that the Khañjaka shall ordinarily be a Sama Catuspadī and it corresponds to the word *saṁāṅghr* in Hemacandra's definition at *HPl* 441. The significance of the word *pāvisuddhām* in Svayambhū's definition is, however, not clear. It will be noticed that both the words Galitaka and Khañjaka are expressive of a class as well as of individual metres.

- 2 'In a Khañjaka there is a pair of Trimātras, three Caturmātras, one Trimātra and a long letter in succession'. Here the word is used as the name of an individual metre as at *HPl* 442 and *Kd* 223.
- 21 For the Rūpaka in the stanza see above ch 121. Here, however, there is nothing corresponding to *rasanāraoḥam* in that passage.
- 3 'A Khanda is made with two Caturmātras and a Pañcamātra'. Since Svayambhū's definitions are also illustrative of the defined metre, we must read *lkaam* for *laam*. See *HPk* 445 and *Kd* 222.
- 31 The illustration is from Śrīharsa's *Ratnavali* and is a part of the Dvīpadī-Khanda which is wholly quoted by Svayambhū under the Śīrśakas at ch 41 below.

On folios 9 and 10 which are lost, a few Khañjakas including the Aravindaka which is illustrated at ch I 21 above and the well-known Dvīpadī of four Pādas which is referred to in the next stanza seem to have been defined and illustrated. For these refer to *HPl* 446-58.

- 4 'Dvīpadī itself becomes Kāmālekḥā when it is devoid of the single short letter immediately preceding the last long letter in its Pādas'. See *HPk* 459 and *Kd* 224.2. For the name Dvīpadī as applied to a metre of four Pādas see *Vjs* Introduction para 5.
- 41 The meaning of the illustration is not at all clear to me.
- 5 'In a Māgadha Narkutī, whose seventh and tenth Mātrās consist of short letters and which has three long letters at the end (of its Pādas), there are four Caturmātras immediately following an initial Samātra'. This means that the first of the four Caturmātras is either a Madhyaguru or a Sarvalaghu, the second is any one of the five kinds, the third is either a Sarvaguru or an Antyaguru, while the last is necessarily a Sarvaguru. In the second line of the definition, we have probably to read *sattamadahamalahuae*, if it is to serve as an illustration as it is very likely intended to be. See *HPk* 463. This metre is virtually the Narkutaka of Virahāṅka at *Vjs* 425, though the latter's definition is differently worded. Virahāṅka, however, seems to consider Narkutaka as a common name, since at *Vjs* 434 he illustrates

Aḍilā in the form of a Narkutaka, which seems to contain 21 Mātrās in its Pādas, as against our 22. It is curious to note that both the definition and the illustration of Svayambhū observe the conventional rule mentioned by Virahāṅka's commentator of Vjs. 4.25, namely, that the letters *āe* ought to occur at the end of every Pāda. Hemacandra does not either mention or observe this rule in his work.

5. 1: The illustration is beyond comprehension.

6: 'If there are two short letters immediately before the last (long letter), it is Narkutaka.' The Māgaḍha Narkutī itself is called simple Narkuṭaka when the last Caturmātra is Antyaguru. *Upanidhana* is *upāntya*. For the metre see HPk. 4. 64.

6.1: The stanza describes the love-lorn state of a woman immediately after the departure of her lover. It is ascribed to Udbhaṭa.

7: 'If both the final and the penultimate Caturmātras are Antyaguru, (the same metre) is called Sama Narkutaka.' HPk. 4. 65 directs that the last three Caturmātras shall all be Antyaguru; Svayambhū's illustration conforms to this rule and so very likely the definition is to be understood a little differently. Thus the word *be* is to be construed only with *uanta* and not with *nihana* and *uanta* both: Thus *nihana*, *uanta be*, *ca*, i.e., the final and the two penultimate Caturmātras should be *paragā*, i.e., Antyaguru.

In all the three Narkutakas the first Caturmātra which immediately comes after the initial Ṣanmātra, is generally a Madhyaguru as seen from Svayambhū's illustrations and definitions as also from Hemacandra's illustrations. In the case of the last, i.e., the Sama Narkuṭaka, Hemacandra actually prescribes a Jagana.

7 1: The stanza gives a beautiful description of the person of the Tīrthankara Puradeva.

8: 'All the three kinds (of the Narkuṭaka) become Taraṅgaka, if a Trimātra (i.e., a Laghu and a Guru) is substituted for the last Caturmātra. See HPk. 4.66. Virahāṅka's Tarangaka is much different. It is virtually a Varṇa Vṛtta with 14 Aksaras in a Pāda (four Bha Ganas and two Gurus). See Vjs. 4.22.

8 1: The stanza is unintelligible.

The line which follows very likely defined Pavanoddhuta which is the same as Taraṅgaka, but with a long letter added at the end of its Pādas. See HPk. 4.67. On the missing folio No. 12 we had

probably the illustration of the Pavanoddhuta and the definitions and illustrations of the Nirdhyāyikā of three kinds as also of the Adhikāksarā and its derivative Mugdhikā, for all these see HPL 468-70

- 'That Adhikāksarā itself becomes Citralekhā when a Pañcamātra stands at the first place (instead of the Caturmātra)' The ms reads *Candalekhā* both in the definition and in the introductory words, but according to HPL 471 (and Hemacandra closely follows Svayambhū in this matter) it is Citralekhā. An Adhikāksarā has five Caturmātras followed by a Pañcamātra at the end, of the Caturmātras those at the even places must not be Madhyaguru. See HPL 469 and Vjs 424. Curiously enough, Virahāṅka prescribes a Yati after the 12th Mātrā and this is practically the only place where a Yati is mentioned by him. Virahāṅka also lays down that the Caturmātra in the third place must be a Madhyaguru or a Sarvalaghu, the illustrations of both Svayambhū and Hemacandra observe this direction, which is, however, not actually mentioned by them. It should be noted that in Svayambhū's definition the fourth Caturmātrā (*kharācce*) is a Madhyaguru against rule, yet in the illustration it is not so.
- 91 The illustration contains a request and an address of a love-lorn girl to the moon, but the exact meaning is not clear.
- 10 'Adhikāksarā itself becomes Mallikā when there are two Pañcamātras at the commencement (instead of the two Caturmātras of the Adhikāksarā)' See HPL 472. Even here the fourth Caturmātra (*kharācce*) is a Madhyaguru as in v 11 above, though the illustration observes the rule about the Madhyaguru Caturmātra correctly.
- 101 In the second line the letters *ānna* are not rightly reproduced in the ms, we rather expect a word of three letters with a long letter in the middle (i.e., a Jāgana) and meaning 'pollen' or the like. The stanza is a description of the advent of the autumn when the village borders are filled with ripe corns and fully grown grass, while the paths of the intending travellers (*honta pahua*) become covered with flowers wafted by the wind and crowded with the bees which keep hovering around, being attracted by the fragrance. The simile in the first line is based on a Ślesha on the word *dīhasāsū* (*dirghasasyaśa* and *dirghasvāsikā*).
- 11 'They call it (i.e., the Adhikāksarā) a Dipikā when it is possessed

of Pañcamātras (in place of the Caturmātras) at the first, the second and the fourth places.' See HPk. 4.73.

11.1 : The idea seems to be : The moon went to the crown of the hair of Lord Śiva, being dejected at the defeat which he suffered at the hands of the Lady's face. But there too he could not find rest and remembering his glory in the sky when he was formerly there, he returned to the sky even when he was compelled to fall at her feet (as suggested by his reflection in the nails), thus acknowledging defeat. In the last line perhaps read *paṇṇahappadimā* for *panhiappa-ḍimā* or *paṇhiappaḍimā*.

12 : 'If all the above ones are found (promiscuously employed), they call it (i.e., the Adhikākṣarā) Laksmī.' This means that in Laksmī Caturmātras or Pañcamātras may be used at the poet's option at the first, the second and the fourth places, whereas a Caturmātra alone must be used at the third and the fifth places and a Pañcamātra alone at the sixth or the last place. See HPk. 4.74.

12.1 : The illustration is quite unintelligible. Madanāvatāra and its derivatives given after this by HPk 4.75 are not given here by Svayambhū, who, however, defines only the first, i.e., Madanāvatāra under the Apabhramśa metres in Ch. 8 (p. 93).

IV. ŚĪRṢAKĀṆĪ

1 : 'If a double Avalambaka is composed with a Gīti at its end, wise men call it itself a Dvipadīkhaṇḍa.' According to the usual practice of Svayambhū the definition itself must serve as an illustration and so the third line of the stanza should have been the latter half of a Gīti; but it would appear that a whole stanza in the Avalambaka metre alone is here used by him. (Avalambaka is a Khaṇḍa as HPk. 4.48 lays down and as Svayambhū too must have said on the missing folios Nos. 9 and 10).

1.1 : This is from Śrīharsa's *Ratnāvalī* Nāṭikā, the first part of which was quoted by Svayambhū on Khaṇḍa in ch. 3, v. 3 above.

1.2 : This is a beautiful description of the approaching rainy season and of how the pride and displeasure fast disappears from the hearts of unreconciled ladies during love sports. The word *āarannamthāvio* in the last line makes no sense; perhaps read *āara naṭṭhāvio a*.

2 : This stanza defines a Dvibhaṅgī consisting of a Dvipadī and a Gītikā. But the metre of the defining stanza is very uncertain. Very likely the

first line is intended to be that of a Dvīpadī with 28 (6, 4 + 5, 2) Mātrās in it and the second that of a Gīṭikā with 32 (4, 4, 5, 4, 4, 4, 5, 2) Mātrās in its half. We may correct the second by reading *jahicchehim rūaehim*, while the first requires two more short letters (one after *puno* and another after *bajjhai*) to make it a Pāda of the Dvīpadī. So perhaps read *punovi* and *bajjhai a*. The Gīṭikā meant here in the definition is clearly the Bhadrīkā Gīṭi, in which the 3rd and the 7th Caturmātrās are substituted by Pañcamātrās in both the halves. Virahāṅka called this variety by the name Gīṭikā in order to distinguish it from the usual Gīṭi at Vjs, 22-3. Very likely even Svayambhū might have followed him, though Hemacandra does not seem to have noticed this distinction, since a Gīṭikā is mentioned as a Gīṭi by him at HPl 478 while defining a Dvībhāṅgikā. His illustration here contains a Bhadrīkā, but he calls it a Gīṭi. The Pañcamātrās thus used are either the Madhyalaghu (SIS) or the Caturthaguru (IIS) ones according to the directions of Virahāṅka at Vjs 130 and the diminutive termination with the feminine ending (*ka*) is clearly suggestive of the delicacy which is lent to the metre by these. Even the Dvīpadīkhaṇḍa of Śrīharsa may have contained a Gīṭikā and not a Gīṭi (cf v 94 under HPl 477), though Svayambhū's illustrations above do not suggest this. In the case of the present metre, namely the Dvībhāṅgikā, however, Svayambhū clearly wants a Gīṭikā (i.e., the Bhadrīkā of Hemacandra) as the words *duhangia* and *rūaehim* in the definition show (Pañcamātrās of the Madhyalaghu type being used at the 3rd and the 7th places in the line which is intended to be a Gīṭikā—second half—according to his usual practice).

- 21 The description seems to be of the Spring and its effects on the lovers, as suggested by the fourth line. But the readings of the ms are very defective. The same is true of the next stanza.
- 31 This is an illustration—merely the last or the fourth Pāda of it—of the Samasīrsaka, which takes place when an even number of Caturmātrās is added in the first half of a Gāthā before the final long letter, the second half being that of a usual Gāthā. For the Gāthā see above ch 18 and for the Samasīrsaka see HPl 482.
- 4 We must suppose that on the missing folios Nos 15-17, Svayambhū must have defined and illustrated the other kinds of the Dvībhāṅgī, and also the Tribhāṅgī, if we are right in our surmise that Hemacandra has generally followed the order of metres adopted by Svayambhū.

- 4: That indeed is a *Viṣamaśiṛṣaka* when at the end of a *Pāda* of the *Mālāgalitaka* pairs of *Caturmātras* in uneven numbers are added.

For the *Mālāgalitaka*—only its illustration—see above ch. 2.1.1: It contains in its *Pāda* a *Ṣaṇmātra* followed by 10 *Caturmātras*, of which those in the odd places shall not be *Madhyaguru* and those in the even places shall be either *Madhyaguru* or *Sarvalaghu*; see *HPk.* 4.25. For the *Viṣamaśiṛṣaka* see *HPk.* 4.83. Our defining stanza is not correctly reproduced in the ms. It should have read *mālāgalīaassa pāāvasāṇaammi a caārā* etc. In the defining stanza we have three pairs of *Caturmātras* added at the end of the *Pāda* of the *Mālāgalitaka*; i.e., we have a *Ṣaṇmātra* followed by 16 *Caturmātras* in a *Pāda*. But in the illustration, seven pairs of *Caturmātras* are added, so that we have in each *Pāda*, a *Ṣaṇmātra* followed by 24 *Caturmātras*. The stanza is incomplete, about seven *Caturmātras* in the last *Pāda* being lost. It contains a description of some mountain, but it is unintelligible in many places.

After this a large number of folios of the ms. is lost; it is very difficult to say what they contained. Evidently they contained only what could be called *Prākṛit* metres, since *Svayambhū* himself says at the end of Ch. III in the main work above (p. 51) and at the beginning of Ch. IV (p. 52) that the *Prākṛit* metres were dealt so far. So from a reference to *Hemacandra's Chandonuśāsana*, Chs. I to IV, we find that the only group of metres besides the *Māgadha Jāti* which forms the subject matter of the next chapter, that could have been defined and illustrated on these missing folios is that of the *Vaitāliya* and its derivatives. But this in itself could not occupy so many folios. Perhaps the figures showing the serial number of the folios are misread by me.

V. MĀGADHAJĀTI

It is worth noting that *Svayambhū* defines and illustrates the *Pādākulaka*, which is nothing but a mixture of the different metres that are defined in this chapter, at the beginning instead of at the end of the chapter. Another thing that deserves notice is that *Mātrāsamaka* and other metres of the class are considered as belonging to the *Māgadha Jāti*, i.e., the Class or Group of metres to which the *Māgadhikā* belongs and this latter is certainly a derivative of the *Vaitāliya*. *Virahāṅka* says that *Vaitāliya* itself is called *Māgadhikā* when it is composed in the *Māgadhi* language, i.e., when the main characteristics of that language, namely the substitution of *la* and *śa* for *ra* and *sa* are present in it; see *Vjs.* 4.28.

Hemacandra defines Māgadhi among the derivatives of the Vaitāliya and considers it along with the latter as a Sanskrit Mātrā Vṛtta. The only difference between the two is that in the Māgadhi two short letters may be substituted for any of the two long letters of the Ragana that is necessary in a Vaitāliya, see Kd 228 and note on it. It is, therefore, quite likely that Svayambhū began the present chapter with the definition of the free Māgadhi (i.e., the one which is without any restrictions about the Aksara Gana or Ganas that may be used in it), which is defined at H 362 and Kd 228, or with the nominal Māgadhi of Virahāṅka which is concerned only with the language rather than with the constitution of the metre. This view of Svayambhū, namely that the Mātrāsamaka and its derivatives belong to the Māgadhi or the Vaitāliya Jāti, may be said to lend support to my contention that most of the Mātrā Vṛttas and among them those of the Mātrāsamaka (the name is significant) class, were originally cultivated and developed among the Prākṛit bards and then later adopted among the Sanskrit metres. But in the process of adoption, they were totally shorn of their original element of Tāla which must be supposed to have been an essential characteristic of ancient bardic poetry, as it was sung and not merely recited. See *Jayadāman*, Introduction para 17 (p 24) and *Apabhramsa Metres III* in *Bhāratakaumudī*, Allahabad 1947, p 1075, para 10.

- 11 The stanza is an illustration of Pādākulaka which is also found at Hemacandra's *Chandonusāsana* (NSP ed) p 26, 11 17-18 and Kd 2204. At the latter place the author of the stanza is said to be unknown.
- 2 'When the 9th (out of the 16 Mātrās in a Pāda of the Pādākulaka) is represented by a short letter, it is called Mātrāsamaka'. In the definition of the Pādākulaka Svayambhū must have mentioned the general condition of the metres of this group, namely, that out of the four Caturmātras of which the Pāda is made up, the first shall never be a Madhyaguru or Jagana. See H 365, Kd 219 P 442.
- 21 The white mango blossoms and the red Asoka flowers are here conceived as the white and red flaglets on the palace of Madana.
- 3 'In Vānavāsikā the third Caturmātra is a Madhyaguru (or a Sarva-laghu)'. The correct reading seems to be *urado* and not *urago*. Others define it as one where the 9th and the 12th Mātrās are represented by short letters. *urado* means a Caturmātra which has a Dvymātra in the middle, i.e., either a single long letter or two short ones. See H 369, Kd 220, P 443.

- 3.1 : A love-lorn lady is here compared with the young crescent moon, who is lovely yet thin and slender.
- 4 : 'In Viśloka the 5th and the 8th (Mātrās) are represented by short letters.' This means that the second Caturmātra is a Madhyaguru or a Sarvalaghu. See H. 3.67; Kd. 2.19; P. 4.44.
- 4.1 : The meaning is not sufficiently clear.
- 5 : The definition of Citrā is not correctly reproduced in our ms. Perhaps we may read *pancaṭṭhaṇamama lahu ṇam cittā* : 'Citrā has the 5th, the 8th and the 9th Mātrās represented by short letters.' See H. 3.68; Kd. 2.20; P. 4.45.
- 5.1 : The heart of a love-lorn lady is said to be evaporated like the water lying in the small impression on the ground made by a cow's hoof. See above ch. I.5.2. for a similar idea.
- 6 : 'If the 9th (Mātrā, together with the 10th) is represented by a long letter, it is Upacitrā.' See H. 3.66; Kd. 2.20; P. 4.46.
- 6.1 : The dark clouds, the rain-bows, the flashes of lightning and white cranes all appear as if they are the art-drawings drawn with different gems by Madana, the god of love. What is *marīa* ?

VI. UKTĀDIVIDHI

- 1 : So far the Skandhakajāti (i.e., the Gāthā and others), the Galitakajāti, the Khañjakajāti, the Śirśakas and the Māgadhajāti are defined and illustrated. Hereafter Svayambhū proposes to define and illustrate Uktā and the others. It is noteworthy that Svayambhū treats the metres of the 26 classes like Uktā, Atyuktā, etc., as Prākṛit metres, and what is more, defines them with the help of the five Mātrā Gaṇas mentioned above in ch. I. v. 2 above and not with the Akṣara Gaṇas as is done by others by whom they are regarded as Varṇa Vṛttas. I shall explain the definitions according to Svayambhū's way, but shall also give the formula in the terms of the Akṣara Gaṇas for easy comprehension.
- 2 : 'The metres like the Ukta, which begin with a single letter in their Pāda and end with 26 letters in a Pāda, are made with all short and long letters, have 4 Pādas as a rule, and have a pause after the first half.' The expression *saalalahūguruāim* means that in these metres the letters whether short or long must be employed according to directions, and that a long letter cannot be substituted by two short ones and vice versa, as was permitted in the case of the earlier metres. In short, these are Varṇa Vṛttas and shall be defined with the help of

certain definite types of Mātrā Ganas and not with that of the Mātrā Ganas in general. So in each case Svayambhū will mention the Caturmātras and other Ganas of a particular type and will not merely say Caturmātras or Pañcamātras or so

- 3 'The Ukta is formed with n single letter (in its Pāda), the Atyukta with two letters, the Madhyama with three, the Pratisthā with four and the Supratisthā has five letters (in its Pāda)'
- 31-5 These are the illustrations of the varieties defined in v 3 Hemacandra, Jayakīrti and Prākṛta Pingala define all the four varieties of Atyuktā and all the eight of the Madhyamā Jāti. Svayambhū defines only one (containing both long letters) of the Atyuktā and only three of the Madhyamā Jāti. The latter are those that contain a Sagana, a Ragana and a Yagana respectively. He does not give any specific names to these three as is done by Hemacandra and others. It is true, however, that there is no agreement about their names among them
- 4 'Two long letters and three Trimātras each ending in a long letter — these are the Amsas of the Nārācaka' (*ta-ra-la-ga*). See H 278, Jk 270
- 41 'A few elephants move about with their temples pierced by shafts, attacking the unassailable enemy, etc'
- 5 'If the order (mentioned in the last metre) is reversed it is called Samānikā'. This is a peculiar definition of Samānikā. Usually Samānikā is said to be the opposite of the Pramānikā in respect of the order of short and long letters and its last letter is short, but Svayambhū thinks that Samānikā is the opposite of the Nārācaka, which means that the last letter in Samānikā is not short but a long one. Thus in the Samānikā we have three pairs of long and short letters and two long letters at the end (i.e., *ra-ja-ga-ga* instead of *ra-ja-ga-la*). For an almost identical wording, but with a different signification see Kd 418. Also see H 283, Jd 53 etc
- 51 'Look at these lotuses, visited by swarms of fish, awakened by the rays of the sun and covered with impassioned bees'
- 6 'Citrapadā has three Caturmātras, of which the first two have a long letter at the commencement, while the last one consists of all long letters'. *anga-gaūra* is one whose 'body' consists of long letters (*bha-oha-ga-ga*), cf H 275, P 65. Virahānka at Vjs 511 and Jayakīrti at Jk 267 call this metre by the name Vitāna
- 61 'In the grove of the heated mountain a branch of the Kimsuka tree

moves to and fro and looks as if it were the lolling tongue of the thirsty mountain.' The word *kuñjare* in the first line is wrong; it ought to be *kuñje*.

- 7: 'The four Trimātras which contain their short letter respectively at the end, at the beginning, at the end and at the beginning,' make a Mānavaka.' (*bha-ta-la-ga*). See H. 2.77; P. 6.4; it is called Mānavaka-kṛīṭitaka at Vjs. 5.12 by Virahāṅka.
- 7.1: 'Look at this mass of clouds; or is it the dark jaw of Kāla with its fangs in the form of the moving cranes, eager to devour a multitude of travellers.'
- 8: The definition of Br̥hatī is missing; it is *na-ra-ra*. See H. 2.89.
- 8.1: 'The lovely Kadamba trees have blossomed; the black bees are humming. Being struck with the fragrance (of the Kadambas), the travellers have fainted and fallen on the ground.'
- 9: '(Four) Trimātras, the first two with a short letter at their end, the third with all short letters and the fourth with a short letter at the beginning make a Halamukhī.' (*ra-na-sa*). See H. 2.90; P. 6.8 and Kd. 2.20.
- 9.1: 'Your breasts are heavy and firm; you are slender in your waist. Oh daughter go gently; (otherwise), you will only be broken in no time.'
- 10: 'Bhujagaśīśusṛtā is said to consist of two Ṣanmātras, the first containing all short and the second, all long letters.' (*na-na-ma*). See H. 2.91, P. 6.7. It is called Bhujagaśīśubhrtā by Kedāra at Vr. 3.21 and Madhukarikā by Bharata at Bh. 16.18.
- 10.1: 'You wander, oh noble one, being slim; how indeed you sustain with effort your heavy breasts on your (slender) waist, owing to the pride of the support which you claim from your three wrinkles (on the abdomen).'
- 11: The definition of Paṅktikā is missing; (*ra-ya-ja-ga*); see H. 2.108. It is known as Mauktika to Jayakīrti at Jk. 2.93.
- 11.1: 'That person who always develops affection, who is desired, whose name and body are good, who is dear, clever and long-lived, is not to be found in every man's house.' See Uttararāmacarita I.39.
- 12: 'This again is Mattā in prosody, which ends in two long letters and has four long and four short letters in succession (at the commencement).' *gaddhī* is *gā abdhayaḥ* and *laddhī* is *lā abdhayaḥ*; *abdhi* is four. (*ma-bha-sa-ga*); see H. 2.107; P. 6.13.

- 121 'I fancy that the flashing circlet of lightning in the centre of a cloud on the opening night of the rainy season is as it were the heart of that cloud trembling through fear of the sharp winds of the summer heat' Perhaps read *gimhumha* in the last line and cf ch I 53 above for ■ similar idea
- 13 'Four Trimātras, each ending in a short letter and two long letters (after them) (make a Pāda) of Mayūrasārini' (*ra-ja-ra-ga*), see H 2111, P 612, Kd 423
- 131 "Look, oh shy one, at the peaks of the Vindhya mountain, inhabited by intoxicated elephants, rubbed against by a mass of clouds and (looking) eager to reach the sun and the moon'
- 14 The wording of the definition is not clear, it probably means that Upasthitā contains three Caturmātras, the first having all long letters and the next two having a long letter at their end, followed by a Trimātra which has a short letter at its commencement So perhaps read *ca* for *gā* in the first line and *to* for *tā* in the second (*ta ja-ja-ga*), see H 2120, P 614
- 141 "The sky is seen overcast with clouds, (so are seen) the flashes of lightning and the rain-bow The lovely days bring eagerness even to (the minds of) those who have their beloved one by their side' See *Meghadūta* v 4
- 15 'That is Rūpavati or Rukmavati which has three Caturmātras, the first having ■ long letter at the beginning, the second having two long letters and the third having a long letter at the beginning, followed by two long letters at the end' (*bha-ma-sa-ga*), see H 2113, P 611, *Virahanka* at Vjs 518 calls it Campakamālā, but it is known as Puspasamrddhi to Bharata at Bh 3227 and as Subhāvā to Hemacandra, who mentions it as an alternative name in his commentary on H 2113
- 151 'Sandal-paste, moon-light, wine, notes of the cuckoo, camphor, lotus and the lute, all these give pleasure to men (when they are at home, but) they give pain to them when they are on a journey"
- 16 "There are four Caturmātras in the Pāda of a Panava, which respectively have the long letter at both the places, at the commencement, at the end and in both places' (*ma-na-ya-ga*), see H 2110, P 610, Bharata calls this Kuvalayamālā at Bh 1620
- 161 The description is of the Mākanda trees covered with fresh blossoms and crowded with the warbling cuckoos, but the last two lines which contain some Rūpaka are not very clear

- 17 : 'That is Śuddhavirāṭikā in which there are five Amśas, namely, four Trimātras and a Caturmātra which precedes them and contains all long letters, while of the Trimātras the first has a long letter at the beginning, and the last three have it at the end. In prosody, it is pleasing to all people.' (*ma-sa-ja-ga*); see H. 2.109; P. 6.9; Kd. 4.24.
- 17.1 : 'It seems as if the cloudy sky is falling down crying, being pierced with a fierce lance of lightning by the wrathful king viz., Rainy Season, armed with a bow, namely, the rain-bow.'
- 18 : 'Dohaka (Pāda) is formed with four Caturmātras, the first three of which have the long letter at the beginning, while the last one has all long letters.' *tiṭṭhihiā vāavvā* 'Now Triṣṭubh is to be defined.' Such introductory sentences regularly occur in the portion of the chapter that is given earlier; but it occurs only here, that is, in the Pūrvabhāga. (*bha-bha-bha-ga*); see H. 2.130; P. 6.18; Kd. 4.29.
- 18.1 : 'Look, how Grīśma (Summer), who is ambitious (to rule), is killed with volleys of arrows in the form of streams of shower, by the Rain-god, who is a good friend of Mahendra (Lord of the gods) and mounted upon the elephant of the cloud.'
- 19 : 'Five Trimātras, each with a short letter at its end, followed by a long letter at the end :—Such are the Amśas of Niśśreṇikā.' (*ra-ja-ra-la-ga*); see H. 2.144; P. 6.25; Kd. 4.31. In all these places the metre is called Śyenī or Śyenikā; but the name Niśśreṇikā is mentioned by Hemacandra in his commentary on H. 2.144 and ascribed merely to *Anye*. Jayakīrti at Jk. 2.102 calls it merely Śreṇi which is nearer to Svayambhū's Niśśreṇikā.
- 19.1 : 'Look, oh shy one, this flashing lightning, which is cutting short the life of travellers, shattering the peaks of mountains and lolling its tongue like a Siñcana (bird).'
- 20 : 'Bhramaravilasitā has two Ṣaṇmātras, the first having all long letters and the second having the long letter at the commencement, followed by a Caturmātra at the end in which the long letter is the last of all.' (*ma-bha-na-la-ga*); see H. 2.138; P. 6.21; Vjs. 5.23.
- 20.1 : 'In the rainy season a circular mass of clouds is gracefully moving with water spread out all over it; who indeed has held this clay-pan with its mouth turned upwards and filled with black ink ?'
- 21 : 'In Svāgatā there is a pair of Trimātras and a pair of Caturmātras, each of the former ending in a short and each of the latter in a long letter, followed by a long letter at the end of all.' *e* in the first half is short;

it is difficult to interpret the second line properly, though the meaning is clear (*ra-na-bha-ga-ga*), see H 2 141, P 6 29, Kd 28 At Vjs 4 19 this metre is called Parinandita

- 21 1 'Look, the flash of lightning moving about the dark cloud appears as if it were a streak of flaming fire, now visible and now invisible, on the summit of a mountain which is almost burnt out'
- 22 'Rathoddhatā has (in its Pāda) three Trimātras, the first two having a short letter at their end, followed at the third place by a Caturmātra which, and also the last Trimātra, have a long letter at their end' (*ra-na-ra-la-ga*), see H 2 141, P 6 22, Kd 4 27
- 22 1 The sky is conceived as a house full of darkness due to clouds, but the idea in the second half is not intelligible
- 23 'In Subhadrikā there are three Trimātras, each having the short letter at the beginning, which come after a Pañcamātra which has all short letters' (*na-na-ra-la-ga*), see H 2 143 Kd 4 30 In both these places the metre is called Bhadrīkā
- 23 1 "See how the crescent moon resting on the edge of a fresh cloud looks attractive as if it were the fang of the great Hog in the form of the sky, at the end of the world, having the colour of a white lotus stalk'
- 24 They call it Ekarūpa when there are a Sanmātra with all long letters, two Caturmātras, the first with a long letter at the end and the second having it in the middle, and a pair of long letters (in a Pāda) in succession' (*ma-sa-ja-ga-ga*), see H 2 146 Jk 2 113 (where, however, a Yati is mentioned after the 6th letter) It is also called Mani at Jk 2 96 (when no Yati is mentioned)
- 24 1 The fresh foliage of the red Asoka is here fancied to beacon to the other trees that they should give up lamenting since the Spring shall enliven them also The wording, however, is not clear
- 25 'In Vātorṃi there are three Caturmātras, the first two having all long letters and the third having it at the end, then a Pañcamātra with a long letter in the middle and a long letter following it, in succession' (*ma-bha-ta ga-ga*), see H 2 136, P 6 20, Kd 4 37
- 25 1 The stanza is unintelligible
- 26 'Two Caturmātras each containing all long letters and two Pañcamātras, each having a short letter in the middle, followed by a long letter at the end (of the Pāda) make a Śālīnī' The wording of the second line is doubtful (*ma-ta-ta-ga ga*), see H 2 135, P 6 19, Kd 4 36 Also Vjs 5 22

SVAYAMBHŪCCHANDAS

I. UKTĀDIVIDHI

This chapter is the continuation of Ch. VI of the Pūrvabhāga. In the ms. of the Pūrvabhāga we have nine metres of the Tristubh Jāti and there the ms. ends abruptly; and the present ms., the first 22 folios of which are missing, begins with Vidyunmālikā. We have only the illustration; for the definition (*na-sa-ta-ta-ga*) cf. H. 2.209.

- 1: 'The (six) Trimātras, the first two of which end in a short letter each, the last three begin with it, while the middle one contains all short letters, make a (Pāda of a) Rucirā.' (*ja-bha-sa-ja-ga*); cf. H. 2.198; P. 7.2; Kd. 4.60.
- 11: 'The unfortunate lovely woman in the form of the sword, bedecked with pearls and having her limbs smeared with elephant's rut, is crying as it were, (after rolling) on the ground, freely raising her voice owing to the humming of the bees that had gathered there (owing to the rut), when her good master had fallen (in the battle).' The words *latthiā* (a stick and a lovely woman) and *abhaggiā* (unbroken and unfortunate) are intended to be *ślista*.
- 2: 'If in (each of) the Pādas, there are employed four Caturmātras, the first and the third of which have their long letter at their end, while the second and the fourth have it in their middle, and are followed by a long letter at the end, the metre is called Nandinī.' (*sa-ja-sa-ja-ga*); cf. H. 2.210 and P. 8.7, who call it Kanakaprabhā, while Vr. (3.69) knows it as Mañjubhāsinī. In his commentary Hemacandra mentions three other names for it, viz., Jayā (cf. also Jk. 2.159), Manovatī and Sumaṅgali; but Bharata, 32.151, knows it as Vilambitā.
- 2.1: 'When I look at you, my mind does not arrive at a decision as it entertains a doubt: Could this be the moon?; but he does not shine by day; could he be Aṅga? But his bow is made of flowers.' This is an example of the Sandeha Alamkāra. Vv. 3-12 describe 10 metres of the Śakvarī Jāti which have 14 Aksaras in each of their Pādas.
- 3: 'In the Vasantatilaka metre there are four Caturmātras followed by a Pañcamātra; of the Caturmātras, the first has all long letters, the second has it in the middle, while the third and the fourth have it at the end. The last, i.e., the Pañcamātra, has its short letter at its commencement.' (*ta-bha-ja-ja-ga-ga*); cf. H. 2.231; P. 7.8; Kd. 4.62. Vjs. 5.31 knows it only as Sumbhonnatā, but Kedāra Vr. 3.75 knows

this name and two others namely, Uddharsinī and Madhumādhavi also Karnotpalā and Śobhāvatī are two more of this same metre which are found at Vr 3752-4

- 31 The author of the illustration is doubtful, the name Vijjā is later changed into Divākara in the added footnote 'Your hand, having the beauty of the delicate interior of an erect lotus and possessed of ■ fore-arm covered with the hair standing on their end owing to the touch of the breasts of the beloved, brings honour, gifts, terror and enjoyments respectively to friends, Brahmins, enemies and sporting damsels'
- 32 The blue lotus placed on the ear, when tinged with the red colour of saffron on the cheek as it repeatedly touches it, and affected by the whiteness of eyes of the girl, is fancied to be the knob of Cupid's arrow made with the three gems, namely, the blue sapphire, the pearl and the red ruby
- 4 'Two Pañcamātras, the first with a short letter at the end and the second with all short letters, placed between two Sanmātras, both of which have all long letters, make ■ (Pāda of) Asambādhā' (ma-ta-na-sa-ga-ga), cf H 2230, P 75, Kd 464
- 41-2 Both the illustrations are vulgar descriptions of a girl's sexual enjoyment
- 5 'That is Nandimukhī, in whose (Pāda) there are (in succession) two Trimātras both containing all short letters, two Pañcamātras both having a short letter at their end, and two long letters' (na-na-ta-ta-ga-ga) H 2224 and Jk 2170 know this metre as Vasanta though Hemacandra mentions the name Nandimukhī also in the commentary Pingala and others do not notice it at all
- 51 'The hair stand on their ends, drops of perspiration trickle down, the lower lip throbs, talkativeness decreases, the mind becomes shaky and the eye becomes fixed Thus do various sweet emotions take place when the lover is sighted'
- 6 'That is Aparajitā where (in a Pāda) there occur (in succession) ■ Sanmātra with all short letters, a Pañcamātra with a short in the middle, ■ Caturmātra and a Trimātra both having a long letter at their end' (na-na-ra-sa-la-ga), cf H 2220, P 76, Kd 465
- 61 This is a Rūpaka where the body of the beloved ■ conceived as a lotus-pond, having hands and face as its lotuses which are endowed

with stalks namely the arms and the neck, where the eyes are the blue lotuses, the breasts are the swans, the black hair are the black bees and (the loveliness of) the Nitambas is the water.

7: 'Praharanakalikā has two (groups of) seven (letters), each having its long letter at the end. (*na-na-bha-na-la-ga*); cf. *H.* 2.222; *P.* 7.7; *Kd.* 4.66; *Vr.* 3.73. All these works call the metre by the name Praharanakalitā, while *Jk.* 2.173 alone calls it Praharanakalikā. It is difficult to say what Svayambhū intended.

7.1: 'Avoid journey in this rainy season, oh Lover; enjoy my beauty which resembles the lovely sands of the Ganges. My heart is unable to bear separation even for a moment like a drop of water placed on the edge of a blade of grass.'

8: 'It is called Karimakarabhujā in Prosody, when there are (in succession) a pair of Ṣaṇmātras, the first having all short and the second all long letters in them, then a Pañcamātra and a Trimātra, both having their short letter at their commencement.' (*na-na-ma-ya-la-ga*); cf. *H.* 2.223. Karimakarabhujā is also the name of a Mātrā Vṛtta which has a pair of Caturmātras in each of its four Pādas; see below 7.9.

8.1: Here as in 6.1 above we have a Rūpaka; but here it is the battlefield that is considered as a lotus-pond where her brave lover is supposed by a girl to be sporting. Its water is the blood of the enemies, the elephants are its sharks, horses and banners the birds, the mass of umbrellas the foam, the severed heads of warriors the lotuses and long lines of swords the fish.'

9: 'A pair of long letters coming after twelve short ones makes (the Pāda of) Upacitra.' (*na-na-na-na-ga-ga*); cf. *H.* 2.234; *Jk.* 2.177. No other author notices this metre, though we find it at *Vr.* 3.77.5 under the name Supavitra, with a Yati at the 8th. The feminine name Upacitrā is that of a Mātrā Vṛtta which belongs to the class of the Mātrāsamaka and others. See below *SbP.* 5.6 (p. 118). Svayambhū's illustration is quite unintelligible.

10: 'Lakṣmī is that metre where, the 5th, the 9th and the 12th places are filled with short letters (all others being long)!' (*ma-ra-ta-ta-ga-ga*) cf. *H.* 2.225; at *Jk.* 2.166 it is called Candraśālā. It is not mentioned by others.

10.1: The vast sky is conceived as a forest, which is burnt by the wild fire namely, the sun, in which there are flaming sparks namely, the

twilight, and small heaps of ashes in the form of the constellations, which is hard to extinguish and where there is a small piece of burning wood emitting smoke, namely the comet

- 11 'When short letters are used to fill up the 5th, the 10th and the 13th places (in a Pāda), it is Jyotsnika' (*ma-ra-ma-ya-la-ga*), cf H 222, where a Yatī is mentioned after the seventh letter
- 11.1 The sky is here conceived as a large tree, whose branches are the quarters, flowers the stars, the ripe fruit the rising sun, the resting bird the moon, and the slowly departing bees are the patches of (retiring) darkness
- 12 'A Sanmātra with all long letters, two Pañcamātras each with its short letter in the middle, a Caturmātra and a Trimātra, both having their long letter at the end (make the Pāda of) Jayā' (*ma-ra-ra-sa-la-ga*), cf H 226, where a Yatī is mentioned after the seventh letter
- 12.1 On seeing the white reflection of the approaching Kṛṣṇa in her pearl necklace, Rādhā thought that Balarāma was coming and so felt shy, Kṛṣṇa saw the source of the error and was amused. The complexion of Kṛṣṇa was dark, but in the pearls it appeared white. On the other hand Balarama was white in complexion
- 13-19 These stanzas define seven metres of the Atisakvarī class which have 15 letters in their Pādas
- 13 'There are (in a Pāda) two Pañcamātras both having a short letter at their commencement, coming after a pair of Sanmātras, the first of which contains all short and the second all long letters in it, such indeed is Malinī whose Pādas are attractive to the minds of the people' (*na-na-ma-ya-ya*), cf H 2246, P 714, Kd 472. Bharata (Bh 1670) calls it Nāndimukhī and this is noticed by Hemacandra in his commentary
- 13.1 The orb of the rising moon is imagined as if it were the sandal smeared white cheek of the damsel namely the Eastern Direction, or her crest consisting in a leaf of the Ketaka flower or her ear-ring made of ivory
- 14 'When there are two Pañcamātras, the first having all short letters and the second having it at the commencement, then two Caturmātras each having a long letter in its middle, and finally a long letter (in a Pāda), it is called Upamālī by good poets' (*na-na ta-bha-ra*), cf H 2248, where a Yatī is mentioned after the eighth letter, as in the Mālīnī

- 14.1 : The stanza contains a request from a crest-fallen lady to her lover, conveyed through the Dūti.
- 15 : 'But if there are four Pañcamātras, the first having all short letters, the second having it at the beginning and the last two having it at the end, followed by a long letter at the end (of the Pāda), it is called Candroddyota.' (*na-na-ma-ra-ra*); cf. H. 2.247, where a Yati is mentioned after the eighth letter.
- 15.1 : 'Look how the digit of the young moon slightly reddened by the evening twilight and resting on (the edge of) the dark cloud, (occasionally) brightened up by the flashes of lightning, appears as if it were the blood-moistened fang, eager to devour the world, in the dark mouth of Death with its tongue lolling out.' The flash of lightning is the lolling tongue.
- 16 : 'It is Tonaka, when there are seven Trimātras, each having a short letter at its end, and then a long letter, (in a Pāda).' (*ra-ja-ra-ja-ra*); cf. H. 2.254. It is called Mahotsava at Jk. 2.190.
- 16.1 : The stanza describes the attack of Rāvaṇa's army of Rākṣases against the monkeys (of Rāma) and seems to be from a poem on the theme of the Jaina Rāmāyana, whose author is said to be Nāgaha.
- 17 : 'Śaśikalā has (in its Pāda) 14 short letters followed by a long one. (*na-na-na-na-sa*); cf. H. 2.243; P. 7.11; Kd. 4.68. Piṅgala calls it Candrāvartā and this is noticed by Hemacandra in his commentary.
- 17.1 : 'Whom indeed does the beauty of the autumnal days not attract, when there are a number of lakes having open day and night lotuses surrounded by a hovering swarm of bees attracted by their fragrance and when the surface of the earth is white-washed with the moon's rays.'
- 18 : '(The same Śaśikalā becomes) Maniguṇanikara, when a Yati is observed at the end of the eighth letter.' This is one of the few places where a Yati is mentioned by Svayambhū. See H. 2.245; P. 7.13; Vr. 3.80.
- 19 : 'When at the end of Vidyunmālā two Pañcamātras each having a short letter in the middle and a long letter are added, it is (called) Citrā.' (*ma-ma-ma-ya-ya*); cf. H. 2.249; Jk. 2.193 gives Maṇḍūkī as its alternative name. Hemacandra notices this as well as the other name Cañcalā in his commentary.
- 19.1 : This is a description of the Rainy season; the speaker shows concern

about the safety of the travellers who are away from their dear ones, in the fashion of the conventional ideas of the Sanskrit poets

- 20 Hereafter Svayambhū defines six metres of the Asti class which have 16 letters in their Pādas. The first is Pañcacāmara, its Pāda has eight pairs of a short and a long letter. *Jk* 2 203 defines this metre among the Sanskrit metres, but mentions it also under the name of Mahotsava at *Jk* 6 31
- 20 1 The stanza contains a description of the forest grounds, which emit a fragrance when moistened with the first drops of rain, which are covered with a large mass of sprouts rising from the bulbous roots, which are darkened with swarms of black bees greedily hovering around the Śilindhra flowers, being maddened with their fragrance and which thus cause pain to the travellers (separated from their beloved ones)
- 21 'It is Citrasobha when there are eight Trimātras (in a Pāda), each having a short letter at its end' (*ra-ja-ra-ja-ra-la*), Hemacandra does not mention this metre. The only other author who defines is that of the Prākṛta Paingala at 2 172 under the name Cañcala
- 21 1 The stanza describes a warrior who is capable of as it were sporting on a battlefield where a fierce battle is raging
- 22 'Seven Trimātras, each with a short letter at its end, followed by two long letters at the end, (make the Pāda) of Citra' (*ra-ja-ra-ja-ra-ga*), cf *H* 2 279. This is identical with the last except that we have here a long letter at the end instead of a short one
- 22 1 'The Rāksasas in the form of the Rain clouds fiercely frowning owing to the rainbows, showing their uneven rows of teeth, namely the departing swans, possessed of lolling tongues of the lightning flashes, are running at the poor travellers (separated from their beloved mates)'
- 23 Six Trimātras, the first having its short letter at the end, the second and the third having it at the commencement, and the last three having all short letters in them, with a long letter (at the end) (make the Pāda of the) Gajavaravilasita' (*bha-ra-na-na-na-ga*), cf *H* 2 271, *P* 7 15, *Vr* 3 85. All the three give the name as Rsabhagajavilasita, while Hemacandra mentions Mattagajavilasita as another name of it in his commentary
- 23 1 'The skies are as it were crying aloud through the thunder of the cloud, shedding tears of big rain-drops and saying 'Where have you

gone, oh Grīṣma (Summer), dear friend of the Spring, who had caused the lotuses to open in the lakes and had allowed a free play to the bright rays of the sun and the moon ?

23.2 : The description seems to be of the ocean at the time of its being churned with the churning staff of the Mandara mountain.

24 : 'Two Ṣaṇmātras, the first with all long letters and the second having a long letter at its commencement, two Pañcamātras, the first with a short letter and the second with a long one at their beginning, and a long letter (at the end) make (the Pāda of) the Madanalalita, in Prakrit prosody.' (*ma-bha-na-ma-na-ga*); cf. H. 2.275, where, however, a Yati after the 4th and the 10th letters is prescribed.

24.1 : A traveller is here described as having fainted on seeing the amorous behaviour of a loving couple on a swing and remembering similar sports of his beloved.

25 : 'He calls that Acaladhṛti when it has all short letters in its Pāda.' (*na-na-na-na-na-la*); cf. H. 2.269; Kd. 4.79. Pingala 4.48, calls it Gītyāryā.

25.1 : The stanza describes the sporting dalliance of the beloved.

26 : 'Pṛthvī is that metre in which there occur (in succession), four Caturmātras, the first and the third of which have a long letter in their middle, while the other two have it at the end, a Pañcamātra and a Trimātra, both having a short letter at the commencement.' (*ja-sa-ja-sa-ya-la-ga*); cf. H. 2.287; P. 7.17; Kd. 4.83. It is called Vilambitagati by Bharata at Bh. 16.84; Even Utpala mentions this latter name in his commentary on *Bṛhatsaṃhitā* 103.16.

26.1 : This is a Rūpaka where a young lady is conceived as a river in the autumn, with her palms as the red lotuses, with her face as the bright moon, eyes as the blue lilies, tresses as the black bees hovering around, breasts as the Cakravāka birds and the deep navel as the deep parts of the river-bed.

27 : 'It is Śikharinī when it has (in its Pāda) a Pañcamātra with its short letter at the beginning, a Ṣaṇmātra with all long letters, two Pañcamātras, the first with all short letters and the second with a short letter at its end, and a Caturmātra which has a long letter at its end (in succession).' (*ya-ma-na-sa-bha-la-ga*); cf. H. 2.286; P. 7.20; Kd. 4.82.

27.1 : '(Even) imprisonment in the midst of wise men, or a long sojourn in a mountain cave, or even a sport with a venomous serpent is to be preferred, but not even rulership in the company of wicked followers.'

- 28 'Mandākrāntā (has in her Pāda) two Sanmātras of which the first contains all long letters while the second has its long letter in the beginning, (followed by) three Pañcamātras, each having a short letter at its commencement' (*ma-bha-na-ta-la-ga*), cf H 2290, P 719, Kd 480
- 281 'The wife of the heartless traveller having decided to die at the sight of a rain-cloud, places a string of lovely Punnāga flowers with bees hovering around it on her (pearl) necklace, a Mālatī flower in her hair, and a single Kadamba blossom on her ear' The idea is that the sight of these flowers is most painful to a separated lover, cf Mālatī-Mādhava III 12 for a similar idea
- 29 This (Mandākrāntā itself) is Hārini when it has at its end two Pañcamātras each with a short letter in its middle (in place of the last two Pañcamātras of the Mandākrāntā) ' (*ma-bha-na-ma-ya-la-ga*), cf H 2292 the metre is not noticed by other writers
- 291 'The day-lotus awoke on seeing the rising sun in the early morning and having an opportunity at it were laughed at the moon who had grown gray How can there be any glory for him who is fault-finding (or shining at night), who has not got all the arts or (digits), who has an empty purse (or who lives in the sky), who is consumptive (or who wanes) and feeble, and is always crooked towards his friends (or towards the sun) The words in the last two lines are double meaning one applicable to a man and the other to the moon The day lotus opened up all its grand beauty for the rising sun, but merely scoffed at the presumptuous moon who was losing all his luster in the morning
- 30 'In a Vamsadala there are all (i.e. six) Trimātras with a single Caturmātra at the end of all, of the Trimātras, the 1st and the 5th have a short letter at their end the 2nd and the 3rd have it at their beginning while the 4th and the 6th have all short letters in them The Caturmātra has the long letter at its end' (*bha-ra-na-bha-na-la-ga*), cf H 2288, P 718 Kd 481 All these works know it by the name Vamsapatrapatita, though Hemacandra notes the name Vamsadala in his commentary
- 301 'In the spring the southern breeze, having come in contact with fragrant flowering trees, laughs and challenges as it were, all youthful persons, (saying) let us bet keeping Mountain Malava as our umpire, as to whose lovely fragrance is more acceptable (to young damsels)'

- 31 : 'Some call this metre by the name *Vaṁśapatralalita*.' The correct name seems to be *Vaṁśapatrapatita*, the Prakrit form being *Vaṁsa-vattapaliam-paḍiam* as seen from the last line in the illustration.
- 31.1 : 'A Cātaka bird does not care to have the ample water in the lakes and lotusponds, though it is sweet, cool, clear and filled with blue lotuses as also with the sweet notes of water-birds; but he is very happy to lick even a single drop of water sent by the lord of gods (i.e., of the rains), though it has fallen on the blade of a bamboo-leaf.'
- 32 : 'Two *Ṣaṇmātras* both containing all long letters, preceded by a *Pañcamātra* which is full (i.e., is the longest and so containing all short letters), and followed by two *Pañcamātras*, both having a short letter at their commencement, make (the *Pāda* of) *Padma*.' *Paguna* 'excellent' is used both in the sense of 'the longest' of all the *Pañcamātras*, and also in the sense of 'leading'. Solve *pragunaḥ prathamam vartamānaḥ pagano yayoh tau davu ṣaṇmātrau*. (*na-sa-ma-ta-ta-ga ga*); cf. H. 2.294, where Hemacandra mentions a *Yati* after the 6th and then after the 10th letter.
- 32.1 : This is a vulgar description of a girl's dalliance.
- 33 : 'That (*Padma*) itself is *Rohiṇī* when each of the last two *Pañcamātras* in it has a short letter in its middle (instead of at the beginning).' (*na-sa-ma-ma-ya-la-ga*); cf. H. 2.295 where a *Yati* is mentioned after the 6th and the 10th letters.
- 33.1 The meaning of the stanza is not very clear.
- 34 : 'In the *Pāda* of *Harinī* there occur (in succession) a *Pañcamātra* with all short letters, a *Ṣaṇmātra* with all long letters, three *Caturmātras*, the first having all long letters, the second and the third having a long letter in their middle, and finally a long letter.' (*na-sa-ma-ra-sa-la-ga*); cf. H. 2.293; P. 7.16; Kd. 4.81. Bharata at Bh. 16.78 calls it *Vṛṣabhalalita*, while Utpala on *Brhatsaṃhitā*, 103. 10 calls it *Vṛṣabhaacarita*. All except our author and Bharata mention the *Yati* after the 6th and the 10th letters.
- 34.1 : A lady explains to her friend how all external factors like southern breezes, moonlight, spring, cuckoo's notes, music and sugar-cane juice, even when combined, do not please one as much as a lover with affectionate talk does.
- 35 : '*Bhāvākrāntā* is that which has four long followed by four short letters, two *Caturmātras*, the first with a long letter in the middle and the second having it at the commencement, and a *Pañcamātra* with a

short letter in the middle of it' The word *visamajaganā* is not rightly understood. Perhaps the correct reading is *visama-caganā* 'having an uneven number of Caturmātras, i.e., five', the first three covered by the four long and four short letters, the fourth and the fifth being *udara-guru* and *ādīguru* respectively (*ma-bha-na-ra-sa-la-ga*), cf H 2 291. The real name appears to be *Bhārākrāntā* and our ms often reads *va* for *ra*.

- 351 A young girl compares her lover with the moon, the sun, the ocean, the fire, Indra, Śiva and Viṣṇu, but finds some fault with each of them and so declares her lover to be incomparable owing to his possession of many good qualities. The moon is crooked and has a dark heart (owing to the black spot), the sun's hands (rays) are fierce, the ocean is by nature a fool (*jadadhī-jaladhī*), the fire is without proper training (unrestricted in its march), Śakra is an outcaste (owing to his having a curse of Gautama), Hara has odd eyes (i.e. fierce and uneven i.e. three) and Hari is *Sagada* (having a *Gada* and having a disease).
- 36 'When *Mandākrāntā* has six short letters in its middle (instead of the usual five), it becomes *Citralekhā*' For *Mandākrāntā* see above v 28 (*ma-bha-na-ya-ya-ya*), cf H 2 304, where it is called *Candralekhā*. Beginning with this *Svayambhū* defines 11 metres of the *Dhrti* class, which have 18 letters in their *Pādas*.
- 361 The slightly reddish digit of the moon on the second day of the first half of the month is imagined here as a fresh nail-mark left on the breasts, namely the while autumnal cloud, of the Lady of the evening twilight, by the sun, her lover, who had departed after sporting with her on the bed of the sky.
- 37 'Candramālā is that where there occur (in succession) six short letters, six long letters and two *Pañcamātras*, each having its short letter at the commencement' (*na-na-ma-ma-ya-ya*), cf H 2 307.
- 371 'Look how a swarm of bees has left the garden and alighted on the lotus-like sole of a lovely girl, on hearing its humming, the anklet, however, murmured saying to bees, at it were, that they should not stay there which was its exclusive property, being greedy for the same' A swarm of black bees settled on the sole of a girl, she moved her feet to ward it off. As a result of the movement the anklet jingled, the poet's fancy is based on this.
- 38 'If two short letters are added at the end of the six *Trimātras* in the

Gajavaravilasita, it is called Bhramarapada.' For the former see above v. 23. (*bha-ra-na-na-na-sa*); cf. H. 2.309.

38.1 : 'Whom would an autumnal night not please, when the dust (on the ground) is made to settle by water sprinkled by the clouds, when the lotus-ponds are full of sweet music owing to the humming of the hovering bees and when all quarters are whitewashed with the rays of the rising full moon?'

39: 'A Ṣaṇmātra with all long letters, four Caturmātras of which the first and the third have their long letter at the end, the second has it in the middle and the fourth has all long letters, followed by a Pañcamātra which has its long letter at the end, make (the Pāda of) Śārdulalalita.' (*ma-sa-ja-sa-ta-sa*); cf. H. 2.310.

39.1 : 'Young brides who have eyebrows resembling the crescent moon, who have long eyes, whose soles resemble a fresh foliage of the red Aśoka, whose lower lips are like the Bimba fruit, whose faces are broad and pleasing to the people like the moon and who have a full bosom, are not obtained by all without merit.'

40 : 'They call it Kuraṅgikā when there are (five) Caturmātras, with a Pañcamātra in the middle and a long letter at the end (of a Pāda). Thus we have first three Caturmātras, the first two having all long letters and the third having it at the beginning, then a Pañcamātra which has its long letter at its end, followed by a pair of Caturmātras both having their long letter in their middle, and finally a long letter at the end of all. *madhya* is with reference to the whole line (Pāda) which has 7 Amśas in all, so that the Pañcamātra occupies the fourth Amśa. (*ma-ta-na-ja-bha-ra*); cf. H. 2.311. Yati is mentioned by Hemacandra after the 5th and the 12th letters.

40.1 : This is a description of a trunkless head with its head-gear, moving about on the battlefield and resembling a lump of clay placed on the wheel of a potter.

41 : 'If a single short letter is added at the beginning of Hariṇī it becomes Lalita.' (*na-na-ma-ta-bha-ra*); cf. H. 2.308.

41.1 : The idea is somewhat like this : The sky is the sword; it was darkened with the rust in the form of the rain clouds. It was then whetted on the stone, namely, the sun's orb, by the iron-smith's wife, namely, the glorious autumnal day; the result of this was that the sword began to emit its rays as before.

42 : 'If a Ṣaṇmātra is placed (instead of the usual Caturmātra), in the

middle of ■ Harinī, it becomes Harinīpada' The Sanmātra, of course, contains all long letters, like the Caturmātra in Harinī (*na-sa-ma-ta-bha-ra*), cf *H* 2318

- 421 A lover meets his beloved after his return from ■ long journey, on seeing her very emaciated he asks her why it was so and she replies that it was her very nature. He again asks her why she looks very gloomy and depressed to which she says that that was because of her constant household work. She is thus trying to conceal her pain due to her separation from him, but when he finally asks her if she remembered him during his absence, she bursts into tears as she is unable to conceal her feeling any more and made no reply. This was, however, more than a reply to the lover, who then embraces and kisses her.
- 43 'Long and short letters, which are respectively four and six, followed by two Caturmātras each having its long letter in its middle and placed between two long letters make a (Pāda of the) Acala' *makaragrha* is *samudra*, i.e., 4 and *rasa* is 6 *gamadhya* is to be taken twice, thus *gamadhya gamadhya* due *ca* (two *gamadhya* 'ca's between two 'ga's) (*ma-bha-na-ya-bha-ra*), cf *Vr* 3948 where the metre is called *Cala* by *Kedāra*. *Hemacandra* also calls it *Cala* at *H* 2305.
- 431 A trunkless head (not completely severed and hence) hanging in the air for long is fancied to be doing so as it would not descend to the battle ground which was filled with streams of blood nor could it rise up to the heaven since it was quite empty at that time, all the gods having come down to witness the battle.
- 44 'It is *Kesara* if after the (first) 11 letters (of the *Acala*), two *Pañcamātras* each having a short letter at its end and (finally) ■ long letter are employed' (*ma-bha-na-ya-ra-ra*), cf *H* 2306.
- 441 'A headless trunk has stood up on the battlefield (motionless) as if with satisfaction that hereafter it has not to look at the faces of bad masters, not to hear villain's words hard like bolt, and not to speak degrading words like 'give me' to misers'. It had no eyes, nor ears nor the tongue as the head was severed.'
- 45 'That is called *Kusumitalatāvellitā* in prosody when there are in it (in succession) five long followed by five short letters, then ■ pair of *Pañcamātras* each ending in a short letter and finally, 'two long letters' (*ma-ta-na-ya-ya-ya*), cf *H* 2302, *P* 721, the metre is called *Candralekhā* at *Vjs* 539 and *Citralekhā* at *Bh* 1686.

- 45.1 : I am unable to understand the meaning of the stanza clearly but it seems to be an attempt of a wanton woman to represent her mischievous deeds as though they were pious ones.
- 46 : 'Five short and six long letters (in succession) followed by two Pañcamātras each having its short letter in the middle and a long letter at the end of all make (a Pāda of) Anangalekha.' (*na-sa-ma-ma-ya-ya*) cf. H. 2.312.
- 46.1 : 'We belong to the same class namely gold; so we are (both) equally great. Why then has this ear-ring got to her lotus-like soft cheeks? And look how I have been touched by her foot! The wretched girl has no discrimination: Thus indeed does the anklet cry out in grief to the people when it makes a gingling sound.'
- 47 : 'That is the Śārdūlavikrīḍita where there are (in succession), a Ṣaṣmātra with all long letters, three Caturmātras the first and the third of which have their long letter at the end while the second one has it in the middle, two Pañcamātras both having their short letter at the end and lastly a Dvimātra consisting of a single long letter.' (*ma-sa-ja-sa-ta-ta-ga*); cf. H. 2.321; P. 7.22; Kd. 4.88.
- 47.1 : The stanza contains a description of the large heap of the white bones of the demon Dundubhi lying on the Malaya mountain which is darkish in colour. The poet fancies that the celestials always thought that it was a peak of the white mountain, i.e., Kailāsa, brought there for the sake of building the great dam across the ocean by some powerful Monkey, when Rāghava had been in those regions for killing the ten-headed demon Rāvana.
- 47.2 : The stanza attempts to give a reason why the young damsels do not become angry even when they have heard about the killing of the god of Love by the three-eyed god Śiva. It is given in the latter half, but is not very clear.
- 48 : 'That is Puṣpadāman where there occur (in succession) five long and five short letters, and three Pañcamātras each of which has its short letter at the commencement.' (*ma-ta-na-sa-ra-ra-ga*); cf. H. 2.327. Read *muhalatipagaṇā*; the ms. has dropped the letter *la*. Hemacandra mentions the Yati after the 5th and the 12th letter.
- 48.1 : 'Kāma has resorted to young damsels, bringing with him the sweet notes of the cuckoo mixed with the humming (of the bees), the lovely Sinduvāra flowers, the blossoms of Punnāga and Aśoka, and lakes adorned with blooming lotuses and swans; that is why during separa-

tion from her there take place exhaustion, burning sensation, and want of appetite' Not very clear

- 49 It is Candrabimba, if after the 12th letter (in the Puspādāman) there occur two Pañcamātras, each of which has its short letter at its end, and a long letter' (ma-ta na-sa-ta-ta-ga), it is known as Vañcita to H 2 328, where in the commentary even Vācita is mentioned as an alternative name At Vr 3 96 5 its name is given as Bimba In both these places a Yatī after the 5th and the 12th letter is mentioned sūra is the sun, i.e., 12
- 49 1 'The Lady of the Sky, having put on a charming scarlet garment, namely, the slightly risen moonlight tinged with the twilight and studded with (the pearls of) planets and stars, has approached the refreshing Moon, leaving the sun who had grown old and shaky'
- 50 'Two groups of six letters, the first commencing with a short letter (the others being long) and the second ending with a long one (the others being all short), occur in the Rambhā and are then followed by two Pañcamātras each having its short letter in the middle, and a long letter (at the end of all)' (ya-ma-na-sa-ra-ra-ga), the metre is known as Meghavisphūrjītā to H 2 323, Jd 7 20, Jk 2 227, Vr 3 95 Virahānka at Vjs 5 41 knows it as Candrakānta, Utpala as Suvrttā (on Brhatsamhita 103 7) and Pingala at P 8 18 as Vismītā In his commentary on H 2 323 Hemacandra says that the metre is called Rambhā by Svayambhū, while Jayakīrti mentions both the names, Rambhā and Meghavisphūrjītā
- 50 1 'A Cakravāka bird being distressed by separation (from his mate) at the moon-lit night, does not get rest in the beds of lotuses wafting sweet fragrance, as his mind is stricken with grief Thus separated from his beloved and crying piteously, he goes from one bank to the other, now diving, now rising up, in the waters (of the lake), where his own reflection had fallen' He often mistakes his own reflection in the waters for his beloved and so dives to meet her, but being disappointed, he rises up again
- 51 'This same becomes Chāyā if the two Pañcamātras associated with the (same) two groups of six letters (as in Rambhā) have their short letter at their end and are followed by a long letter' (ya-ma-na-sa-ta-ta-ga), cf H 2 325 Kedāra calls it Chāyā when we have a Bha Gana instead of the first Ta Gana, at Vr 3 96 9
- 51 1 The poet describes the influence of the Spring on even an old creeper

which is incapable of fruit-bearing and says how it amorously approaches the Āṣāḍha tree which too is old. The words *kohalī* and *Āṣāḍha* are double meaning as explained in the foot-note.

52 : 'Here again, if after the same twelve letters (i.e., the two groups of six letters in *Rambhā* and *Chāyā*), there occur two *Caturmātras* each of which has its long letter in the middle, and a long letter (at the end), it is called *Makarandikā*.' (*ya-ma-na-sa-ja-ja-ga*); cf. *H.* 2.324; also *Vr.* 3.96.8.

52.1 : An elephant is described here as fainting after remembering how he had sported with his mate in a lovely forest in the autumnal season, while she was with him.

53 : 'There are in *Śobhā*, six (letters) having a short as their first (the others being long), followed by seven which have a long letter as their last (the others being short), then two *Pañcamātras* each having its short letter in the middle, and a long letter (at the end).' (*ya-ma-na-na-ta-ta-ga-ga*); cf. *H.* 2.338. ~

53.1 : The stanza contains a vulgar description of love-making by a young maiden.

54 : 'It is *Citramālā* when there occur (in succession) four long letters, four *Pañcamātras*, the first having its short letter at the commencement, the second having all short letters and the last two having a short letter at their end, and two long letters (at the end). (*ma-ra-bha-na-ta-ta-ga-ga*); cf. *H.* 2.339. It is called *Suprabhā* at *Vjs.* 5.42, which name even Hemacandra mentions in his commentary.

54.1 : 'Now hereafter, travellers will find it difficult to halt in this our village; because, just now, a young traveller sleeping at the temple of the goddess has begun to sing such a piteous song on remembering his beloved at the thunder of the clouds, that all the people in the village have their hearts moved to pity.' He is thus a source of sleeplessness and will no more be tolerated.

55 : 'That is *Suvadanā* in which there occur (in succession) two *Caturmātras* both containing all long letters, four *Pañcamātras*, the first and the third of which have their short letter at the commencement, the second has all short letters, while the last *Pañcamātra* has its long letter at its beginning, and finally a long letter.' (*ma-ra-bha-na-ya-bha-la-ga*); cf. *H.* 2.334; *P.* 7.23; *Kd.* 4.90. Also *Vjs.* 5.43.

55.1 : 'Very few indeed are those that carry on their activities upto the end of their life in an unrestricted manner (whether they are appre-

ciated or not), the stream of the river Revā goes on constantly filling the ocean and the precincts of the Vindhva mountain even when the former, where it rests, is measureless and changeless showing the same amount of water though it is constantly filled'

- 56 'They call it Siddhi when there are nine Trimātras having in their midst a Caturmātra at the seventh place Of the Trimātras, the first and the fourth contain all short letters, the second, the third and the sixth have their short letter at their beginning, the fifth has it at its end while the last three (which come after the Caturmātra), have their long letter at their end' (*na-ja-bha-ja-ja-ja-ra*), cf H 2350, JI 2239 knows it as Citralatā or Campakamālikā, while Hemacandra in his commentary, also calls it Rucirā
- 561 The stanza contains a description of the autumnal nights
- 57 'In Sragdharā there are two Caturmātras both containing all long letters and five Pañcamātras of which all except the second have their short letter at the commencement while the second has all short letters' (*ma-ra bha-na-ya-ya-ya*), cf H 2345, P 725, Kd 402, Vjs 545, Vr 399
- 571 This is a description of an elephant in rut going to a lake in summer for his bath
- 572 The god of love is supposed to move in front of the young ladies, ready to carry out the orders of their glances Compare Mammata, *Kavyapraśāsa* X (under Anumāna Alankara)
- 58 If there are seven Caturmātras each with its long letter at the commencement, followed by a long letter at the end, it is called Madirā' (*bha-bha-bha-bha-bha-bha-bha-ga*), cf H 2355, it is called Latākusuma at JI 2246 and Kd 493 and Sangatā at Vjs, 334 Hemacandra mentions the name Latākusuma also in his commentary
- 581 'The swarm of the black bees darkened by the rut of the intoxicated elephants, impassioned, carried by the breezes from the south, looking dusky owing to the pollen of the Ketaka flowers and spreading their humming sound everywhere looks as if it were a volley of arrows discharged at the lovers by the God of Love'
- 59 'Where a Sanmātra with its (two) short letters in the middle and six Caturmātras of which the first, the third and the fifth have their long letter in the middle, while the other three have it at their end, occur (in succession), (it is Mardaka), indeed the Pādas of a Mardaka

are composed in this particular manner.' (*bha-ra-na-ra-na-ra-na-ga*); cf. *H.* 2.353; *Vr.* 3.100; *P.* 7.26. It is called *Viśuddhacarita* at *Vjs.* 5.46.

59.1: 'The fact that the ocean has entertained perpetual enmity with *Vadavānala*, that it has stayed for a long time happily with the *Mṛgalāñchana* (the moon) and has given poison to *Hara* and nectar to other gods, can give pleasure only to the impudent, low-born and untrained persons' *lāñchana* means both spot and blot (on character). The narrow mind, fondness for low characters and partiality thus displayed by the ocean does not please good men.

60: 'If, on the other hand, the *Ṣaṇmātra* in the *Madraka* has a long letter at its end (the others being short), it is *Lalita*.' (*na-ja-bha-ja-bha-ja-bha-la-ga*); cf. *H.* 2.358; it is called *Aśvalalita* at *P.* 7.27 and also at *Vr.* 3.101; *Jd.* 7.26 and *Jk.* 2.248. *Hemaçandra* in his commentary says that sometimes a *Ja Gaṇa* is substituted for the last *Bha Gaṇa* in this metre; but in that case *Vjs.* 5.47, calls it *Hayalīlāgati*.

60.1: Seeing the face smeared with sandal paste placed in the cup of her palms by a love-lorn lady and her blue eyes on the face, the swarm of bees did not rest on it and went elsewhere, knowing for certain that blue lotuses resting on a white one and that again on a red one is an impossibility.

61: 'If a *Maṇiguṇanikara* is placed at the end of a *Vidyunmālā*, it is called *Mattākriḍā*.' (*ma-ma-ta-na-na-na-na-la-ga*); cf. *H.* 2.359; *P.* 7.28; *Kd.* 4.96. For *Maṇiguṇanikara* see above 1.18. *Vidyunmālā* was defined in the lost portion of the manuscript.

61.1: The stanza contains a description of the spring season and its glory of blossoming trees and creepers.

62: 'Eight *Caturmātras* make (the *Pāda* of a) *Tanvī*; of the eight, the first, the fifth and the sixth have their long letter at the beginning, the second and the eighth contain all long letters, the third and the seventh have all short, while the fourth has its long letter at the end.' (*bha-ta-na-sa-bha-bha-na-ya*); cf. *H.* 2.365; *P.* 7.29; *Vjs.* 5.48.

62.1: It is a sort of *Anyokti* on a *Bāṇa* (arrow), which though it is associated with a *Guṇa* (merit; string) suffers many indignities, when it comes in contact with the bent bow (resembling a crooked person).

63: 'It is *Krauñcapadā* when a (*Pāda* of the) *Maṇiguṇanikara* is placed at the end of (a *Pāda* of the *Rukmavati*.' For *Maṇiguṇanikara* and *Rukmavati* see above 1.18 and *P.* 6.15 below (*bha-ma-sa-bha-na-na-na-ga*); cf. *H.* 2.372; *P.* 7.30; *Kd.* 4.99; *Vjs.* 5.49.

- 63 1 This also is the description of the spring and its lovely cool breezes
- 64 'That is Apavāha when it is made with the first three and the last three long letters, with all the intervening Caturmātras containing short letters' The intervening Caturmātras are five so that the short letters are twenty (*ma-na-na-na-na-na-sa-ga-ga*), see H 2 377, P 7 32, Kd 4 102
- 64 1 This is a description of a peak of the Malaya mountain in the spring season
- 65 'Eight long letters, ten short ones, a Pañcamātra with its short letter in the middle, a Caturmātra and a Trimātra, both having their long letter at the end, (coming in succession) make a Bhujangaviyrbhita' (*na-ma-ta-na-na-na-ra-sa-la-ga*), cf H 2 376, P 7 31, Kd 4 101
- 65 1 Again we have a description of the spring with all its glory and how it affects the lovers in separation
- 66 'In Pipīdikā there are four more short letters (in the middle, than those in the Bhujangaviyrbhita), in Karabha there are nine more, in Panava fourteen more and in Mālāvṛtta five more than the last' Thus we have 14 short letters at the centre in the Pipīdikā, 19 in Karabha, 24 in Panava and 29 in the Mālāvṛtta Otherwise the metres are identical with the Bhujangaviyrbhita See H 2 385, the metres are not mentioned by any one else
- 66 1 and 4 Both the illustrations contain the description of the approaching winter (Hemanta) and a consequent request by the beloved to her lover to postpone his journey to distant countries
- 66 2 Svayambhu's illustration is defective as regards the number of short letters occurring in a Pāda, in the first we have 23 in place of 19 and this has led the author of the footnote on p 28 to remark *asyām* i.e., *pipīdikāyam*, *nava laghu-vṛddhu*, thus making the number of short letters in Karabha $10 + 4 + 9 = 23$ But as a matter of fact we have only 19 short letters in the 3rd and the 4th lines while in the 2nd line there are only 16 instead of the required 19 Perhaps read *thana-juam* in the first line and removing the word *lādḥina* from it, put it before *kanura* in the second
- 66 3 In the second line the letter *la* from *saalabhuana-ala* is dropped in the ms So also the letter *ha* in *lahalaala* in the third line has to be restored, the footnote on *kalaala* which explains the word as *katāla* shows that the mistake is of the scribe of our ms The stanza is a

hyperbolic description of the spread of the fame of the poet's patron throughout the length and breadth of the universe.

- 67 : 'Any other metre which contains more than 26 letters in a Pāda is called Daṇḍaka, leaving aside the Pipīdikā and the others (mentioned above)'.
- 68 : The stanza describes the Patākā Prastāra of the Varṇa Vṛttas, for which see *Vṛttajāṭisamuccaya*, Introduction, para 9 (p. xi).
- 69 : Here we are taught how to get the total number of the permutations or the different kinds of structure of a given metre. Thus a metre of the Ukta class has 2; that of the Atiukta has 4. In this manner, the Bhedas of each succeeding class of metre are to be got by doubling the Bhedas of the metre of the earlier class. See *Vṛttajāṭisamuccaya*, Introduction, para 17 (p. xix).
- 70 : The stanza gives the total number of the Bhedas of all the classes from Ukta to Utkṛti.
- 71 : This is the well known stanza which tells us that in Sanskrit metres only, Jayadeva and Piṅgala prescribe a Yati; the others do not admit of a compulsory Yati in the middle of a line.
- 72 : 'A pair of Trimātras both containing all short letters and a number of Pañcamātras each having a short letter in its middle, make a Daṇḍaka; Caṇḍavṛṣṭi is done with seven of them; and by adding one more each time we respectively get Arṇa, Arṇava, Vyāla, Jīmūta, Līlākara, Uddāma and Śaṅkha.'
- 721 : The stanza describes the beginning of a battle. 72. 2, 3 and 4 are respectively descriptions of the Autumn, the Summer and the Spring, of course, in relation to the lovers. 72.5 is again the description of the advent of the rains and its effects on a traveller. 72.6 describes the condition of a love-lorn girl and 72.8 is in praise of God Śiva; this and 72.7, which seems to give a picture of a commonplace duel between two travellers trying to occupy the same place in a public Dharma-śālā, are ascribed to one Aṅgapati, who is clearly a non-Jain as seen from v. 8.
- 73 : These eight are called mere Daṇḍakas; but those that now follow are called Mālādaṇḍakas. The peculiarity of the Mālādaṇḍakas seems to be that the Caturmātras or the Pañcamātras or even the Tṛimātras which are employed after the initial short letters, which are not necessarily six in number, is unlimited. The Gaṇas are, of course, all of the same kind.

- 74 'That Dandaka is called Candapāla where after an odd number of short letters any number of Pañcamātras each of which has its short letter in the middle, is employed at will' Here in the defining stanza we have 11 such Pañcamātras coming after 5 short letters
- 74 1, 2 In the first illustration which describes the celebration of some festival, there are only 8 Pañcamātras of the abovementioned type, while in the second, where we have a description of a harem, there are only 10 In both the initial short letters are five
- 75 'That Dandaka is called Simhavikrānta where after the initial five short letters any number of Pañcamātras each of which has a short letter at its commencement, are employed at will' Here both in the definition and the illustration there are 11 such Pañcamātras This Dandaka should be compared with Simhakrīda in v 83 below, both have the common prefix *simha* which corresponds with the Pañcamātras that are common to them In the Simhakrīda the initial short letters are absent, otherwise the two are identical
- 75 1 Śrīkṛṣṇa was enjoying some sport with the Gopīs in which he had to be taken blind-folded with a heap of dust in his hands for dropping it at a particular place Rādhā has her turn to take him so and when at the end of the sport she allows him to open his eyes, they enjoy their fun
- 76 'That Dandaka is called Meghamālā when after two Sanmātras, of which the first contains all short and the second all long letters, any number of Pañcamātras each of which has its short letter at the beginning are employed at will' In the definition there are eight such Pañcamātras, while in the illustration (in which a black bee is said to be feeling uneasy in the absence of the Mālātī flower and not being able to enjoy the juice of the other flowers in the spring), there are only seven
- 77 'That Dandaka is called Candavega where after a Sanmātra which contains all short letters any number of Pañcamātras each of which has its short letter at the beginning are employed at will' In the definition there are ten, but in the illustration only nine such Pañcamātras The meaning of the verse is not very clear
- 78 'That Dandaka is Mattamātangahlākara where all Pañcamātras each of which has its short letter in the middle, are employed at will' Here there are no initial short letters at all Both the definition and the illustration contain nine such Pañcamātras each

- 781 : Lord Śiva residing on the cremation ground is praised here as dancing in the appropriate surroundings.
- 79 : 'That Daṇḍaka is called Anaṅgaśekhara where short and long letters follow each other in succession any number of times at will.' In the definition as in the illustration we have fourteen pairs of this type. The illustration contains a Rūpaka in which the face of his beloved is fancied by the lover to be a lotus.
- 80 : 'That (Daṇḍaka) is called Aśokapuṣpamañjarī where all Trimātras each having its short letter at the end, are employed at will.' Both the definition and the illustration contain fourteen such Trimātras. In the illustration an army of the enemy which is imagined to be a deep river infested with sharks and crocodiles, is said by a girl to be crossed by her lover with only a sword in hand.
- 81 : 'That (Daṇḍaka) is called Kusumāstarāṇa where all Caturmātras each having its long letter at the end are employed (at will).' Here as in the last two cases, there are no initial short letters. But there is an essential difference between this and the next Daṇḍaka on the one hand and all the rest on the other and it is that of the Tāla in which they are to be sung. For the Tāla for the Daṇḍakas which contain Pañcamātras is one of five Mātrās (or ten); but that for those which contain Caturmātras must be of four or eight Mātrās only. Here both in the definition and the illustration there are nine Caturmātras only. The illustration describes the Autumnal season with all its grandeur.
- 82 : 'That (Daṇḍaka) they call Bhujāṅgavilāsa which has all Caturmātras only, each of which has its long letter at the beginning, and a pair of long letters at the end of all.'
- 82.1 : 'Meritorious indeed is that man who enjoys sleep as much as he likes in a lovely palace full of fragrance of the burning incense, on a bed covered with a charming bed-sheet, in the company of a bride who is deeply in love with him.'
- 83 : 'That Daṇḍaka is called Simhakraṭa where any number of Pañcamātras each of which begins with a short letter are employed at will.' See above v. 75 and note. In the definition we have nine such Pañcamātras; but in the illustration, we have eight in the first two lines and ten in the last two. The illustration contains a high-flowing praise of Jina with adjectives which deny all short-comings and defects.
- 84 : 'That Daṇḍaka is called Kāmabāṇa where all Pañcamātras each of which has its short letter at the end, are employed (at will), except

the last one (which has to be Sanmātra with all long letters owing to the rule that the letter at the end of a Pāda must be metrically considered as a long one even when it is short) '

II ARDHASAMAM

In this small chapter, Svayambhū defines what are known as the Ardhasama Varna Vrttas in Sanskrit prosody For a discussion of their nature and origin see Jayadāman, Introduction para 16, for the different metres of this type see also the same pp 149-156 As in the case of the other Varna Vrttas here too, Svayambhū forms his definitions with the help of the Mātrā Ganas only

- 1 'In the odd Pādas, there are three Caturmātras, each with a long letter at the end, and a long letter in Vegavatī, there is a Dodhaka in the second and the fourth Pādas' For Dodhaka see SbPb 618 (sa-sa-sa-ga, bha-bha-bha-ga-ga), see H 34, P 534, Kd 4111
- 11 'Having seen in a clear lake a lotus enjoyed by the hovering black bees, the traveller remembered the face of his beloved on which the black tresses were playing'
- 2 'If in that same metre (i.e., Vegavatī) a Trimātra with a long letter at its end is substituted (for the two long letters) as the fourth, it becomes Upacitraka' (sa-sa-sa-la-ga, bha-bha-bha-ga-ga) see H 33, P 532, Kd 4110
- 21 'Oh dear-eyed beloved with your lower lip resembling a ripe banian fruit, see how a pair of black bees is hovering over a lotus which is free from dirt and has straight stalk and looks like the tremulous eyes on your face'
- 3 'If the first Caturmātra in the even Pādas of a Dodhaka were to consist of all short letters, it (i.e., the Dodhaka itself) is called Calamadyā' (bha-bha-bha-ga-ga, na-ja-ya), the metre is called Drutamadyā by Hemacandra and others Cf H 35, P 533, Kd 4115
- 31 'Look, oh beloved, how the (black) foot-mark of the deer appears particularly lovely on the white orb of the moon, like the single black nipple on your breast smeared with sandal paste'
- 4 'If it is an Upacitraka in the odd Pādas and a Drutavilambita in the other two, the poets have regarded it as Harinapada which has these characteristics' (sa-sa-sa-la-ga, na-bha-bha-ra), The metre is called Harinapluta by Hemacandra and perhaps our harinappaam is to be rendered as Harinaplutam, cf H 32, P 539

- 4.1 : 'A black bee, when it attempted to settle on another which was rendered white owing to the pollen of a fresh Ketāka flower and was resting in another flower, was laughed at and reprimanded (by its humming) as it were (saying) : Do not, oh fool, make a mistake in respect of a bee itself.' The black bee rendered white by the pollen was mistaken for a white flower, and hence the poetic fancy.
- 5 : 'That metre is called Ketumatī by the poets, whose Pādas contain three Caturmātras, of which the first and the third have their long letter at their end, while the second has it in the middle, and a long letter (in succession) and where the even Pādas have an additional long letter at their commencement.' (*sa-ja-sa-ga; bha-ra-na-ga-ga*); cf. H. 3.7; P. 5.36; Kd. 4.112.
- 5.1 : 'Those fortunate people (alone), whose form imitates that of the god of love and whom you see with your restless and black bright glances, really live in this world of the living creatures.'
- 6 : 'That is called Ākhyānikī among the Upajātis, where there is Indravajrā in the first and the third, and Upendravajrā in the second and the fourth Pādas.' (*ta-ta-ja-ga-ga; ja-ta-ja-ga-ga*); cf. H. 3.8; P. 5.37; Vr. 4.6.
- 6.1 : 'More welcome it is if a forest infested with tigers is to be entered, or if the poison of a venomous cobra is to be taken, or if a disease, a torturous death or a battle is to be suffered, but not a residence in the midst of villains.'
- 7 : 'That is called Ākhyānikī itself (but) preceded by the word '*viparīta*', when the opposite takes place.' (*ja-ta-ja-ga-ga; ta-ta-ja-ga-ga*); cf. H. 3.9; P. 5.38; Vr. 4.7.
- 7.1 : 'The white breasts smeared with sandal, endowed with the black nipples and resounding with the humming of the bees blinded with the sweet fragrance, of the young girl appear as if they are the conches which are being blown on the occasion of the entrance of King Cupid.'
- 8 : 'That is Aparavaktra where there are (in the odd Pādas), four Trimātras, the first two containing all short letters and the other two having their short at their end, and a long letter (in succession); in the even ones there are two Caturmātras (in place of the two Trimātras), the first having all short and the second having a short letter at its commencement, and then the same (as in the odd Pādas).' (*na-na-ra-la-ga; na-ja-ja-ra*); cf. H. 3.15; P. 5.40; Kd. 4.117.

- 81 'Do not remember now, how lotus stalks and water were put by you in the mouth of your beloved mate at the lake, say what person is happy at all times, oh good elephant'
- 9 'It is Puspitāgrā when only a single long letter is added at the end of each of the Pādas of the Aparavaktra' (na-na-ra-ya, na-ja-ja-ra-ga), cf H 316, P 541, Kd 4116
- 91 'A Palāsa tree growing on the bank of the river and having a branch of it bending down (upto the water-level), has a single leaf (of this branch) moving forward and backward owing to the breeze, it appears that he is offering funeral water as it were to the (other) trees whose lives had departed in the recent wild fire (thus to his deceased relatives)' This is a beautiful poetical fancy ascribed to Kālidāsa by Svayambhū, but actually found in Bhāsa's *Pañcarātra* I 17, of course, in its Sanskrit garb
- 10 (Puspitāgrā itself) is called Bhadravirātikā, if in its Pādas the first and the third short letters are combined with their successors (so as to form a long letter each)' This means that if there are two long letters (in place of the four short ones) at the commencement of the Pādas of the Puspitāgrā, it is called Bhadravirātikā (ta-ja-ra-ga, ma-sa-ja-ga-ga), cf H 36, P 535, Vr 44
- 101 'May that Rudra, who bears with a smile the (left) half of Gauri's body which has closed its eyes (through jealousy at the sight of Gangā) and has its lower lip throbbing, when he bends down for offering the Sandhya worship, bring you auspiciousness' The idea is somewhat like this Śiva is Ardhanārī-natesvara, having his left side occupied by Gauri's left half At the time of Sandhyā worship Śiva bends down the right side of his head, so as to bring Gangā in his matted hair just in front of Gauri's eyes This evokes a feeling of jealousy in her mind which causes her to close her eyes and her lips begin to throb through anger and jealousy
- 11 'Five Trimātras, each having its short letter at the end, and two long letters at the end (in all the Pādas), but with an added (at the beginning) short letter in the even Pādas, make a Yavamati' (ra-ja-ra-ja, ja-ra-ja-ra-ga), cf H 310, P 542, Kd 4113
- 111 'Can the lives of those warriors be said to have departed, when being urged on by the feet of infuriated elephants, they are abandoned by their souls through fear of the mud of infamy and freed from

their debts by the pleasure of their masters?' They really live because they have done their duty as true warriors.

12 : 'When Yavamatī has its (even and odd) Pādas interchanged, it is called Ṣaṭpadāvalī by the poets.' (ja-ra-ja-ra-ga; ra-ja-ra-ja); cf. H. 3.11; Piṅgala and others do not mention this metre.

12.1 : 'You look charming with the lotuses of your feet, oh lovely girl, which have the filaments of ruby-like nails and pretty petals of well shaped fingers, as if you were a goddess on earth honoured by mortals.'

13 : 'If it is a Gīti in the first and the third Pāda and a Skandhaka in the second and the fourth, but when all the letters in each Pāda are short, except the last one (which is long), it is called Śikhā; in the opposite case, it is called Khañjā.' Thus according to Svayambhū, both Śikhā and Khañjā have four Pādas each, and are Ardhasama Catuṣpadis. In the former, the odd Pādas have 30 Mātrās and the even ones have 32; while in the latter the opposite is the case. Of the 30 and 32 Mātrās, the last 2 are always represented by a long letter. See P. 5.43-44 for the metres. Also cf. H. 3.28-29.

13.1-4 : The first is a description of the Autumn, the second and the third are of the advance rains, and the fourth of the fresh Spring, all in their relation to separated lovers.

III. VIṢAMAM

The proper title of this chapter should be Visamam, though in the concluding stanza this is not mentioned. The word *Prākṛtasāraḥ* there refers to all the three, or rather all the earlier chapters, (including those of the Pūrvabhāga), which treat of Prākṛit, as against Apabhraṃśa, metres. Thus according to Svayambhū, not merely the Mātrā Vṛttas like the Gāthā and the Skandhaka, or the mixed Mātrā and Varṇa Vṛttas like the Vaitāliya and the Mātrāsamaka, but also all the Varṇa Vṛttas of the 26 classes together with the Daṇḍakas, are Prākṛit metres; he has accordingly defined them all in terms of the Mātrā Gaṇas which he has explained at SbPb. 1.2. The Visama Vṛttas are generally classified under four heads : 1. the Udgaṭā group; 2. the Pracupita (or Upasthitapracupita) group; 3. the Vaktra group and 4. the Padacaturūrdhva group. See *Jaya-dāman*, introduction, paras 12-15 (pp. 21-23).

1 : 'Six Caturmatras, of which the first, the third and the fifth have their long letter at the end, the second and the sixth have it in the middle

while the fourth has all long letters in it, then a long letter, two Sanmātras of which the first has its long letter at the beginning while the second has it in the third place, and again a long letter (in succession), followed by a (Pāda of) Nandinī at the end of all make an Udgatā' (sa-ja-sa-la, na-sa-ja-ga, bha-na-ja-la-ga, sa-ja-sa-ja-ga), cf H 345, Jd 521, Vr 56, Kd 4129 It should be noted that Svayambhū does not here define merely a Pāda of the metre, but all the four Pādas of it since no two Padas are similar and equal, but what is very striking is that he does not indicate where the first two Pādas ought to end The constitution of the first three Pādas is given in continuation, and not separately Thus, for instance, the fourth Caturmātra is spread over the first and the second Pādas, though the third Pāda is shown separately with two Sanmātras and a long letter This may lead us to believe that according to him the first and the second (and perhaps the third) Pādas of Udgatā are to be recited without a pause, i.e., without the Pādānta Yati That Svayambhū understands a division into four Pādas of the Udgatā is, however, quite clear, since he mentions its third Pāda in the definitions of the next two metres Pingala at P 525 uses the word *ekatah* in its definition, which according to Halāyudha, prescribes that the first and the second Pādas are to be recited without pause (*prathamam pādām dvitīyena saha avilambena pathed ityarthah*) Jayadeva at Jd 521 uses the words *tarasa udita*, which according to a commentator of Vṛttaratnākara (on the words *ekatah pathet* at Vr 56) who quotes him, mean that the two halves of the metre should be recited without any pause (*vīramam antarena ardhadvayam ekikṛtya pathet ityarthah*), see P 526 (f n on p 87) But Jayadeva's commentator Harsata thinks that the words are employed for mere padding required for filling up the gaps in the definition which is composed in the same metre as is sought to be defined

“इदं सल्लस्य रचितं मल्लज्जं वृत्तं तस्मात्तरसादिकान् व्यनीन् ।

प्रपूरणं कर्तुमतो न्यदस्ति न प्रयोजनं किंचिदपि स्फुटं यत् ॥ Jd p 22

It is, however, significant that Memacandra, Jayakīrti and the author of the Kavīdarpana are all silent on this particular point The last Pāda of the Udgatā is the same as that of the Nandinī, for which see above 12

- 11 'I bow to Śiva, the Highest and ancient Being, the Lord of the creation, possessed of stainless lustre, the matchless supreme Ruler

devoid of (human) frame, and free from all shortcomings of a Paśu, i.e., a creature.'

2: 'If in the third Pāda of the Udgatā the third (short) letter is joined with its (similar) successor (into a long letter), and if the rest is as in the Udgatā, they call it Saurabhaka.' By substituting a long for the two short letters in the 3rd and the 4th places in the third Pāda of the Udgatā, we turn it into a Saurabhaka. (3rd : *ra-na-bha-ga*); see *H.* 3.46; *Jd.* 5.22, *Vr.* 5.7; *Kd.* 4.129 com.

2.1: 'You look more charming with your face, oh lovely one, which resembles the full moon's orb and which is as it were a delicate lotus endowed with sweet taste and fragrance.'

3: 'If at the commencement of the third Pāda of the Udgatā, six short letters in succession are employed, know that to be the characteristic of Lalitā, adopted by all clever men.' (3rd : *na-na-sa-sa*); cf. *H.* 3.47; *Jd.* 5.23; *Vr.* 5.8; *Kd.* 4.129 com. Kavidarpaṇa does not define these two varieties of the Udgatā; but they are mentioned by its commentator.

3.1: 'The Lord of the elephants is entering the lotus-lake which is darkened by the swarms of bees, hovering around for the thick honey in the lotuses.'

4: 'A Ṣaṇmātra with all long letters, (six) Caturmātras of which the first and the fifth have their long letter at the end, the second has it in the middle, the third at the beginning, the fourth at both the places, while the sixth has all short letters in it, a pair of Pañcamātras, the first with its short letter in the middle and second at the beginning; eight short letters, a long one, ten short letters, a long one, two short and then two long letters (coming in succession), are regarded as Pracupita by all poets.' Even here the constitution of all the four Pādas is defined *in continuation* and not separately for the different Pādas. Thus out of the six Caturmātras, four go to make up the first Pāda, while the other two Caturmātras and the Pañcamātras make the second Pāda; the eight Laghus and one Guru form the third and ten Laghus and all the rest constitute the fourth Pāda. The metre is generally known as Upasthita-Pracupita. (*ma-sa-ja-bha-ga-ga*; *sa-na-ja-ra-ga*; *na-na-sa*; *na-na-na-ja-ya*); cf. *H.* 3.48; *P.* 5.28; *Vr.* 5.9; *Kd.* 4.130.

4.1: 'The dense mass of nightly darkness, which is brought on by the rainy nights, which is impregnable in its form, which has all its beauty caused by the heaps of clouds and looks like a curtain, gives great satisfaction to the heart of the wanton woman.'

- 5 'This itself they call (by the same name) preceded by (the word *upasthita*, but (they call it) *Vardhamāna*, when the third *Pāda* is doubled' (3rd *na-na-sa-na-na-sa*), cf *H* 349, *P* 529, *Vr* 510, *Kd* 4130
- 51 'Whence can one get the sporting love of a household wife, which is pure, of a gentle nature, with a mind wholly devoted, unassuming (*nibhrtam*), as clever as that of a charming temptress, greater than the nectar, (and) full of sweet but subdued talk?'
- 6 'If there are (three) *Caturmātras*, of which the first contains two long letters, the second and the third have it in their middle and at the end respectively, and a long letter (in succession) in the third *Pāda* and the rest as in the *Pracupita* in its entirety, that is called *Śuddhavarāṭikā*, the same is called *Avrsabha* when there is a *Yati* after the first *Gana* (in the third line)' (3rd *ta-ja-ra*), see *H* 350, *P* 530, *Kd* 4130 com. *Śuddhavarāṭikā* and *Avrsabha* are identical metres, with the only difference about the *Yati* in the 3rd *Pāda*. In the former it is indiscriminate, while in the latter it is after the first *Gana*, i.e., after the *Tagana*. *Pingala* and *Hemacandra* ignore this distinction and call the metre *Śuddhavarāṭ Rsabha*, but *Jayadeva* (*Jd* 526) and *Jayakīrti* (*Jk* 439) seem to be hunting at it. *Jayadeva's* commentator *Harsata*, however, thinks that the words *prathame ca viratih* in *Jayadeva's* definition mean that here in this metre, the longer pause which generally occurs at the end of the first hemistich, must occur here at the end of the first *Pāda* and not at the end of the second'. According to him the name of the metre is *Śuddhavarāṭ Rsabha*, and this is supported by *H* and *P*. *Svayambhū's* words show clearly that he understands the two as different metres, yet from his illustration in v 62 it seems that the word *gana* refers to an *aksaragana* (i.e., *tagana*) and not a *Mātrāgana*. This must be admitted as an exceptional case, if that is so.
- 61 'For whose sake do you reflect and heave deep sighs, having placed your cheeks resembling the orb of the moon on your hands (i.e., palms) and, shedding a stream of tears at the memory of his virtues, oh (lovely girl) of full bosom and slender waist, do speak it out'
- 62 'The deer feels grieved when the moon together with whom he (i.e., the deer) had been brought up, feels grieved, and in his happiness he feels happy, but in the case of the moon this is not so, at least not to that extent. Can a crooked person avoid his inborn nature?' It is not clear why the poet says that the moon is indifferent to the joys and sorrows of the deer.

Here we have an example of the Āvṛṣabha since there is a pause after the first Gaṇa in the third Pāda, i.e., after the word *candassa*. This, however, is strange; for the Gaṇas in the third Pāda are two Caturmātras and a Guru. But the *virati* is not after this Gaṇa, i.e., the first Caturmātra; it is after the Akṣara Gaṇa, namely, the Ta Gaṇa, which thus seems to have been intended by our author. If this is correct, it is clear that before Svayambhū this particular metre was defined in the terms of the Akṣara Gaṇas and he merely reproduces what he knew by convention, forgetting for the time being that he has otherwise almost completely ignored the Akṣara Gaṇas, so well known to the followers of Pingala.

- 7: 'There are four Amśas in a Pāda; each consisting of two letters only; (but) there shall never be the amśa with all short letters after the first letter (in any Pāda). That is the definition of a Śloka.' *lahuam* i.e., *amśam*. Śloka is a comprehensive and very general term which may include all the varieties of the Vaktra as defined below in vv. 8-11 and also the metres of the Anustubh class defined in the first chapter (i.e., Uktādividhi), except those that contain a *bha* or a *na* Gana at the beginning of their Padas. No other author, so far as I know, defines a Śloka; they all define Vaktra which has further restrictions in respect of letters 5 to 7 in a Pāda. Nanditāḍhya's definition of a Śloka at N. 91 is, on the other hand, entirely different. It only speaks of the 5th short and 6th long in all the Pādas and 7th short only in the 2nd and the 4th Pādas.
- 7.1: 'Who has created your face which is as beautiful as the orb of the moon and as delicate as a lotus, for giving pleasure to all the people?'
- 8: 'It is called Vaktra when the fifth letter is short and is followed by three long letters in succession; but it is Suvaktra, when (both the 5th) and the 7th are short. When this is so (i.e., both the 5th and the 7th are short) only in the even Pādas, it is called Pathyā; in the opposite case it is (called) Pathyā-Vaktra.' Thus in Pathyā we have the 5th short followed by three long in the odd Pādas and the 5th and the 7th short in the even ones, while in the Pathyāvaktra we have the 5th and the 7th short in the odd Pādas and the 5th short followed by three long letters in the even Pādas. Svayambhū's Pathyā and Pathyā-Vaktra are respectively called Pathyā-Vaktra and Viparīta-Pathyā by Hemacandra and others; cf. *H.* 3.34; *Jd* 5.7; *P.* 5.15; *Vr.* 2.23; *Kd.* 4.119.
- 8.1: 'Kṛṣṇa and Arjuna, the leaders of the whole battle, attacked Karna;

(but) both of them were halted by him Here there took place a measure (for measure)'

- 82 'This (i.e., collirium) indeed is the body of the god of love itself reduced to black suit, that is why young ladies put collirium in their eyes' Thus Kāma himself becomes stationed in the eyes of these girls, that is why their eyes are so bewitching
- 83 'While the moon goes on decreasing, it seems, for removing the black spot on his body, the spot remains the same as before, who can avoid (the results of) his former deeds'
- 84 'The moon has attained to the lovely beauty of your face on the Purnamāsī night, after performing the Cāndrāyana (Prāyascitta), but the black spot on its body has become only more prominent than before' In the Cāndrāyana Prāyascitta one has to decrease the morsels of food corresponding to the decreasing phases of the moon in the dark half of the month and to increase them correspondingly in the bright half
- 9 'That Vaktra itself becomes Capalā, when there are three short letters in succession after the 4th (in each Pāda), and that metre becomes particularly charming in a Capalā Pathyā' Svayambhū seems to mean that the metre becomes more charming when it combines the characteristics of both Capalā and Pathyā, i.e., when its odd Pādas have three short letters after the 4th letter, while its even Pādas have the 5th and the 7th letters short His illustration supports this See H 336 Jd 58, P 516, Vr 224, Kd 4120
- 91 'The sandal-paste, moon-light, camphor and the breezes from the Malava mountain give pleasure to the mind only so long as the beloved person is by one's side'
- 10 'In the opinion of Satava Vipulā is of four kinds only, in that of Pingala it is of eight kinds Who shall be able to give the (full) definition of all its kinds' They are too many to attempt that, says Svayambhū Our text seems to be defective, as it does not give a definition in general of Vipulā, before mentioning its divisions Probably a stanza is dropped by the scribe of our ms See H 337-39, Jd 510-15, P 517-19, Vr 226-30, Kd 4120-121, for Vipulā and its varieties, see also note on Kd 4121
- 11 'When there are eight Aksaras in the first Pāda, twelve in the second, sixteen in the third and twenty in the fourth, it is called Padacatur-ūrdhva' See H 340, P 520, Kd 4128

- 11.1: 'Fruitful indeed is the life, wherever he may live, of him whose wife possessing a face resembling the full moon, a pair of restless eyes looking like two blooming blue lotuses and a well developed bosom, is always obedient to his will.'
- 12: 'When (in this Padacaturūrdhva) all letters are short except the first two, it is called Pathyāpīḍa. But when two letters are long at the end (of the Pādas) only, it is called Āpīḍa.' The footnote No. 6 on p. 49 translates *pacchāvīḍu* by Pathyāpīḍaḥ and this may be correct; but Hemacandra calls it Pratyāpīḍa. See H. 3.41-43; P. 5.22; Kd. 4.124 com. Jayakīrti at Jk 4.16-17 calls the Pratyāpīḍa and Āpīḍa by the names Anupadaruci and Padaruci respectively.
- 12.1: 'Now you have (really) caused pain to my limbs, though seemingly it is deep sexual pleasure, oh youth, who have attracted all activities of the minds of young girls, who are possessed of matchless qualities and who have displayed various kinds of lovely mutterings.' The speaker means that her lover is too precious to be exclusively possessed by her. So there is the fear of losing him..
- 12.2: 'Oh friend, how charming does my lover look, being the very essence of sexual pleasure, giving delight to the entire world of living creatures, affording deep love to the hearts of different girls, and appearing amiable (to every one) owing to hundreds of different virtues which are quite evident.'
- 13: 'When the first Pāda of this metre is exchanged for the second it is called Mañjarī; when for the third, it is Lavalī and when for the last it is called Amṛtadhārā.' The reading *palhattai* of the Palm-leaf ms. is better; see p. 128 below for the variants. See H. 3.44; Jd. 5.18-20; Vr. 5.3-5; Kd 4.128 com. In all these places, however, the metre is called Kalikā instead of our Mañjarī when there is an exchange between the first and the second Pādas. The other two names are the same. P. 5.24 agrees with Sb.
- 13.1: 'Look how on the breast of the housewife, which is yellowish white like the flower of the Phalinī plant, the nail-marks made by her lover have assumed the beauty of a fresh foliage placed on the mouth of a golden pitcher.'
- 13.2: 'Say whom shall the swarm of black bees not please, when it is smeared with the pollen of flowers, and has given great joy to the minds of men by its humming, while it is greedily running after the fragrance of white lotuses ?'

- 133 'Look how the unusual dalliance of youthful girls somehow tempts even an ascetic, when their girdles of gold are gungling and their ample bosoms are throbbing gaily '
- 14 Here ends the essence of Prākṛit (metres) in the Svayambhūchandas, which has the five Amsas as its essence, which contains ample matter and which is perfectly clear owing to its having the definitions and the defined metres together '

IV UTSAHADINI

- 1 'Thus far both the definition and the illustration of the essence of the Prākṛit metres have been given by me, now listen while the same is being told with reference to (those in the) Apabhramsa language '
- 2 'Just as the nasalised *i* and *hi* are (pronounced) short at the end of a word (when necessary), so also according to the requirements of the metre, (nasalised) *u* *hu* and *ha* should be similarly treated '
- 21-2 Both the lines seem to be quoted from some Apabhramsa poem on the Rāmāyana topic They are evidently the lines of the Dohā metre, so that *tu* in *tumha* in 21 and *ko* in 22 are to be pronounced as short, in addition to *um* and *hum* for which they are quoted
- 23 These two lines which illustrate the short *ham*, are a part of a Ghattā describing the greatness of the Jinās
- 3 'Just as both the simple *e* and *o* are treated as short when they stand at the end of a word, so also they are, whether at the beginning, or in the middle or at the end of a word, even when joined with a consonant
- 31 The stanza is in the Dohā metre, simple *e* in *puttie* and also *u* combined with consonants in *je*, *le*, *te* and *sire* are short Similarly, simple *u* in *dhendhanao* and *o* combined with consonants in *jo*, *so*, *ko* and *taho* are all to be pronounced short

'Oh daughter, enjoy a kingdom with them, whosoever give money to you, (but) if there be any person who is empty-handed, may Indra's Bolt fall on him, even if he were charming' This is a piece of advice given by a prostitute to her daughter

- 4 'There occur six Caturmātras, of which the third and the fifth have their long letter in the middle or, have a short letter on each side (i.e., have a Madhyaguru or a Sarvalaghu at that place), the poets prescribe this to be the characteristic of the Utsāha' Svayambhū

starts with the Utsāha and Hemacandra has very likely followed him. Kavidarpaṇa has a different arrangement, for which see *Kavidarpaṇa*, Introduction para 5.

- 4.1: The stanza describes the behaviour of those warriors who do their best in fighting, remembering the favours of their master.
- 5: 'Fourteen (Mātrās) in the first and the third Pādas, and twelve in the second and the fourth; such indeed is the characteristic of a Dvipathaka or Dohā in the Apabhramśa Śāstra.' The Śāstra is the Chandas Śāstra. The same stanza is repeated at Sb. 6.90 below among the definitions of the Antarasamā Catuspadīs. See also *HPk.* 6.20.100 and *R.* 129. Virahāṅka mentions (at *Vjs.* 4.27) that there must be a single long letter at the end of the odd Pādas and two at the end of the even ones. On the other hand, *Prākṛta Paṅgala* I.78, *Kavidarpaṇa* 2.15, *Chandaḥkośa* v.21 prescribe that there shall be 13 and 11 Mātrās respectively in the odd and even Pādas of a Dohaka. *Kavidarpaṇa* further says that at the end of the even Pādas there must be a long letter followed by a short one, as a matter of convention.
- 5.1: 'Oh mother, the camel is perverse; whatever is offered to him he would not eat, but would run for some bramble growing on the desert!' This is probably an Anyokti by a handsome girl who complains that the youth whom she loves does not care for her and yearns for some ordinary woman.
- 5.2: 'The wandering moon has secured a friend (after all), namely the Ocean, who wanes when he wanes and waxes when he waxes.' Cf. *N.* 83 where the same stanza is quoted; here it is ascribed to Mātrdeva.
- 6: 'Thirteen Mātrās in the first and the third; twelve in the second and the fourth. This is the characteristic of Upadohaka in the Apabhramśa Śāstra.' See *H.* 6.20.99; *R.* 11, 127. The same stanza is repeated at Sb. 6.88 below.
- 6.1: This too seems to be an Anyokti like 5.1 above; but the second half is not clear.
- 7: 'Twelve Mātrās in the odd Pādas (and) fourteen in the remaining ones; know such to be the characteristic of an Avadohaka.' See *H.* 6.19.45; *R.* 10, 128. The same stanza with a slight change in the latter half is repeated at Sb. 6.89 below.
- 7.1: 'What shall I do, oh mother? If I fall at his feet, my Lover does not care for me; (but) if I feign anger, he calls me refractory and fickle-minded.' This is the complaint of a girl who finds that her lover has

now lost interest in her and wants some excuse to break off with her
See HPI 61945 for similar thought

- 8 'There are five Pādas in all in the Mātrā metre, among them in the even ones there are three Caturmātras In the other ones there occur two Pañcamātras, a Caturmātra and a Dvimātra (in succession) But (the Caturmātra) in the third place of the odd Pādas, excepting the first, shall not be an Ādya-guru, an Antya-guru or a Sarva-guru' This definition entirely agrees with that of Hemacandra at HPI 517, but much differs from that of the *Kavīdarpana*, Kd 227-28, see notes on this last Instead of 16, 12, 16, 12, 16 of our Mātrā, *Kavīdarpana* has 15, 11, 15, 11, 15 Mātrās in the five Pādas of a normal Mātrā stanza
- 81 'He i.e. Rāma, had monkeys for his friends, the ocean was very difficult to cross But even that was bridged with a dam of blocks of stones As in the case of Rāma glory is achieved by a man who is active'
- 9 'If in the second or the fourth Pādas a Pañcamātra is employed at the very first place (i.e., in place of the first Caturmātra), that Mātrā is called Mattabālikā, if a Trimātra is employed at the third place (i.e., in place of the third Caturmātra), it is called Mattamadhukarī'
- 91 'The source or origin of the white and the blue lotus is the same, still the moon alone gives delight to the bed of the blue lotuses and the sun alone to (that of) the white ones A fruit is necessarily obtained by a person from another, in accordance with what he had deposited with him Here the Laksana of the Mattabālikā is seen in the second Pāda only
- 92 'The roads are full of mud, the sky displays the rainbow, the grounds are wet, the water is tasty, the clouds are thundering, the lightning is repeatedly flashing in the quarters And then thereafter, causing infatuation to the minds of the travellers, the beautiful rains have started' Here the Laksana of the Mattabālikā is in the fourth Pāda only
- 93 I do not understand the significance of the stanza It is an example of Mattabālikā which has its characteristic in both the second and the fourth Pādas
- 94 'The night gives pleasure to couples (as a rule), but if it is so, why is the poor Cakravāka alone separated (from his mate) at that time? It is one's own former action that yields its fruit, none can give to any one, nor take away from him (unless he has already worked out

for it in his earlier lives).’ This is Mattamadhukarī which has a Trimātra in the second Pāda alone.

9.5: ‘At different places are seen herds of cows which have stopped eating, but whose jaws are moving owing to rumination, resting during the night, white and bright, as though they were heaps of moon-light.’ This is Mattamadhukarī having its characteristic feature in both the second and the fourth Pādas. No example is given by Svayambhū where it exists only in the fourth Pāda.

10: ‘If at the commencement of the 3rd and the 5th Pādas, both the Gaṇas are Caturmātras (in place of the usual Pañcamātras), it is called Mattavilāsinī. On the other hand, if all the three are Pañcamātras (i.e., if the Caturmātra is replaced by a Pañcamātra), they call it Mattakariṇī.’

It will thus be seen that in all the varieties of Mātrā the first Pāda is unchanged and so is the second Caturmātra in the even Pādas, i.e., the second and the fourth.

10.1: ‘This indeed is a terrible order, which is clearly destructive to the life of a man. On the one hand there is that dreadful serpent Kāliya, which kills by mere sight, and on the other, there is Kamsa too, who is bent on killing (Kṛṣṇa). Where can one go, what can one do?’ This appears to be from some poem on the topic of the Harivaṁśa; the next one too, appears to be from the same poem. They are ascribed to Govinda.

10.2: ‘Even though Hari looks at all the Gopīs with (equal) regard, yet he unmistakably directs his glances just in the direction where Rādhā stands; who can conceal his poor eyes which dash forward through affection?’

10.2: Here in the third line the letter *hīm* is intended to be long in both the words, while in the fifth one letter has to be added as shown. This would make the Mātrā a Mattakariṇī in both the Pādas. If the letter is not added in the fifth line it would be a Mattakariṇī only in the third Pāda. The stanza occurs in a slightly different form at Hemacandra’s *Śabdānuśāsana*, 8.4, 422 (5). It is quoted there to illustrate the word *drehī* for the Sanskrit *drṣṭi*. But our text does not contain that word at all. For attempts at its interpretation see Pischel, *Hemacandra’s Prakrit Grammar*, Part II, pp. 218-219; Alsdorf, *Apabhraṁśa Studien*, p. 55; Bhayani, *Bhāratīya Vidyā*, 1945, pp. 14-15.

'And that (Mātrā) too, which is a mixture of all the different forms, is called Bahurūpā. If there is at its end a Dvīpathaka, it is well known as the famous Raddā or Vastu, here (in prosody) which has nine Pādas (five of the Mātrā and four of the Dohā) '

1 A Gopī has placed a lotus leaf after having cut it on her expansive bosom, owing to her separation from Hari she is suffering from this torture. The poor ignorant gul has got her due, now let the dear one (i.e., Hari) do whatever he likes. This too is evidently from the same poem of Govinda, from which 101 and 2 are quoted. This is an illustration of Mīsrā, the 4th Pāda is that of Mattamadhukarī, having a Trimātra in place of the third Caturmātra.

2 'What is the good of him being born, when after his birth his enemies do not shake with fear, good men do not feel happy and wicked men do not die out of anxiety?' (Only) the virginity of a good girl was destroyed. What indeed is the use of such a son being born, who is a man only in name and whose fame has not remained outside after completely filling up big and small caves (of the mountains) and the hollows (between the two worlds)?' This is an illustration of Raddā, the first stanza being in the Mīsrā Mātrā, in which the second line is that of the Mattabālīkā where the first Caturmātra is replaced by a Pañcamātra. In the Dohā both c and te in the first Pāda are to be pronounced as short. See the rule in v 3 above.

3 Misfortunes disappear, grows, success is assured, good name spreads, victory approaches, (and) sins also vanish like darkness when dispelled by the rays of the sun. If there had not been Jina's feet for the sake of those who wander in the forest of miseries, the whole world would have only strayed away aimlessly, being left without a support. Here the first stanza is in the regular usual Mātrā metre, having 16, 12, 16, 12, 16 Mātrās in its five Pādas.

'There are three and a half Caturmātras preceded by a Sanmātra (in each Pāda), such are the Pādas of a Vadanaka. When a Trimātra is substituted in the place of the fourth (Caturmātra, i.e., the half Caturmātra at the end of the Pāda), it is called Upavadanaka. A Vadanā having a rhyme at its end is called Madillā. This Madillā (or Madillā) becomes possible (either) when it is composed with two ending rhymes (for the two halves), or when it is endowed with a common rhyme for all the four Pādas.'

From these definitions it would appear that Svayambhū employs the term Maḍilā to signify both the kinds of a Vadanaka, i.e., the one that has one common rhyme for all the Pādas and the other which has two separate rhymes for the two halves; but the introductory words before 12.3 show that he has a separate name, i.e., Aḍilā for the single-rhymed type, and that he treated Maḍilā as a common name signifying both the types. Hemacandra, *HPk.* 5.30, on the other hand, treats Aḍilā as the common name signifying both the types and records a view of 'Some' that Maḍilā is a specific name of Aḍilā when all its Pādas have a common rhyme. See also my notes on *Kd.* 2.21-22. Rājaśekhara, *R.* 20, agrees with Svayambhū.

- 12.1: 'May you live as long as there is water in the Ganges; do not leave aside sandal or Agarū from your limbs (i.e., continue to use them); ride on swift-galloping horses, (and) enjoy in the company of your wife who is good and virtuous.' The stanza seems to contain a blessing to a young man from an elderly person.
- 12.2: 'While fried and unfried things are moistened and pounded (in it), warriors and brahmins visit and revisit that house. (But) being always infested with guests who visit and revisit it, the same is (in course of time) made devoid of rice-grains.' This seems to be something like a proverb, describing the fate of houses which are too much open to guests without any discretion. Here the two halves have two separate rhymes.
- 12.3: 'How can that girl, who is possessed of teeth bright like the Atimukta flowers, whose feet have a pair of glingling anklets and whose arms are adorned with ivory armlets, be enjoyed by persons whose teeth have fallen (i.e., who are very old)?'
- 13: The text of the first half is corrupt; but a comparison with Rājaśekhara's *Chandaśśekhara*, v. 19 makes its meaning obvious. Any metre which they recite for the purposes of encouragement and compose in the Prākṛit language, is to be known by the name Vadanaka. Thus Vadanaka is a general name for a class of metres which are employed for a particular purpose, without any relation to the constitution of its Pādas.
- 14: 'This is called Prahelikā in Apabhraṃśa which is employed to serve the purpose of the Utsāha and others or has the characteristics of a Dvipathaka or Dohaka.' Prahelikā is not the name of a particular metre, but of a type of a composition where the intended meaning of the speaker is to be guessed from some word or words in the

composition itself, or even without them See R 21 and Dandin, *Kāvyaḍarsa* 396 ff

- 15 'That is called Hrdayālikā where letters and words which are apparently without meaning are employed for a composition in many different metres, the real intended meaning being kept in his mind (by the poet)' Compare R 21
- 16 'Since a hero is described under the image of a bull, the metre is called Dhavala, this Dhavala, too, is of three kinds, eight-footed, six-footed and four-footed' For the Dhavalas, which is the name of a class of metres, like the Mangalas, see *Kavīdarpana*, Introduction, para 12 The stanza is quoted both by Hemacandra, *HPk* 532 com and *Kavīdarpana*, 232 com Also cf *HPk* 5422 and R 28
- 17 'In a Dhavala, there are three and a half Caturmātras in the first and the third Pādas, three Caturmātras in the second and the fourth, three Caturmātras with one Mātrā less in the fifth and the seventh Pādas In the sixth Pāda they are as they are in the second and the fourth, then only two and a half of them (i.e., Caturmātras) in the eighth' *atthavave* stands for both *astame* and *astapade*

This Dhavala is the same as Hemacandra's Yasodhavala at *HPk* 534, but there is some difference as regards the sixth and the eighth Pādas According to Hemacandra, both of them contain two and a half Caturmātras or three Caturmātras and are equal and similar, while Svayambhū directs that the two are of unequal length, the sixth having three Caturmātras and the eighth having only two and a half of them in it Rājasekhara (R 22) agrees with Hemacandra

- 18 'There are three Sanmātras in the first and the third Pādas, two Sanmātras in the second and the fifth and in the remaining ones there are two Sanmātras followed by a Caturmātra or a Pañcamātra That is the characteristic of the Satpada Dhavala, which gives pleasure to the ear' The text is clearly defective, particularly in the fourth and the sixth Pādas See Hemacandra, *HPk* 535 and R 23
- According to these last two, however, the first and the fourth Pādas contain only two Sanmātras and a Dvīmātra, instead of three Sanmātras, similarly, the second and the fifth Pādas contain two Caturmātras only instead of two Sanmātras
- 19 'If a Sanmātra, a Caturmātra and a Trīmātra occur in the first and the third Pādas, also a Sanmātra and a Caturmātra in the others, it is the characteristic of the four-footed Dhavala' *e* in *dhavale* is to be

read as short. This is the same as the Bhramara-Dhavalā of *HPk.* 5.37 and *R.* 25. Svayambhū does not mention the Guṇa-Dhavalā which contains a Ṣaṇmātra and two Caturmātras in the odd Pādas and which has an additional Dvimātra or Trimātra in the even Pādas. For this see *HPk.* 5.36 and *R.* 24.

- 20: 'Know that to be the metre Maṅgala, which is employed for auspicious occasions and which contains a Ṣaṇmātra followed by two Caturmātras in the first and the second Pādas and either five Caturmātras or four Pañcamātras in the third and the fourth Pādas.' This is much different from Hemacandra's Maṅgala defined at *HPk.* 5.39. This latter contains one Ṣaṇmātra and three Caturmātras in each of the first two Pādas, while the last two contain five Caturmātras each; further, a Dvimātra or a Trimātra is added at the end of each Pāda. Rājaśekhara at *R.* 26 entirely agrees with Hemacandra, or rather, the latter has wholly followed the former and not Svayambhū. The metre is a proper Ardhasama Catuspadī, in which the lines in each half are equal and similar, but the halves themselves are dissimilar.

In addition to this particular Maṅgala, Svayambhū explains how the term Maṅgala is added to the names of other metres when they are composed for the sake of an auspicious occasion. (This is to be understood from the word *mangalatthe* in v. 20). It would seem that a verse containing a general direction about the use of name maṅgala as appended to the name of another metre, is missing; because, otherwise, the illustrations under v. 20 would be unintelligible. Such directions are found at *HPk.* 5.40 and com. and *R.* 27-28.

Maṅgalas which are composed in the Utsāha, or Helā or Vadana metres are respectively called Utsāha-maṅgala, Helā-maṅgala, and Vadana-maṅgala; in this connection Svayambhū repeats the definitions of these metres from the earlier portion of his work. Of the three Helā was defined among the Khañjakas in ch. 3 of the Pūrvabhāga, but that portion of the ms. is not available; see p. 110. It is defined by Hemacandra at *HPk.* 5.49.

- 21: 'Thus the Dhavalas and the Maṅgalas are called by those very names of metres, with whose characteristics they are composed, by the prosodists.' See note on v. 20 above and *Kd.* Introduction, para 12. Also see below *Sb.* 8.30-31.
- 22: In this chapter a few important Apabhraṃśa Catuspadīs of the Sarvasama type are defined; they are Utsāha, Dohaka and its two kinds Upadohaka and Avadohaka, Mātrā with all its kinds, the strophic

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couplet Raddā, Vadana and Upavadana, Adilā and Madilā At the end of the chapter several general terms which are used of more metres than one are mentioned and explained, they are Prahelkā, Hrdavālikā, Dhavala, and Mangala Among the Dhavalas, however, three particular ones are defined, having eight, six or four Pādas in their stanzas Similarly a particular Mangala too is defined The other characteristic metres of the Apabhramsa language are discussed in ch 8 below, while chs 5, 6 and 7 are taken up by Satpadis, Ardhasama Catuspadis and Dvīpadis

V SATPADAJĀTIH

This stanza defines a Dhruvaka, 'Dhruvaka is a stanza which is repeatedly added in all poetic compositions in their earlier part, i.e. at the beginning of a Kadavaka or a Sandhi, it is of three kinds six-footed, four-footed and two-footed' It is intended to serve the purpose of a connecting link between two Kadavakas of a poem 'is called Dhruvaka, not only because it appears in the same for but also because it is unfailing in its appearance See Kd 230 vv 73-74, also Kd Introduction, para 12

2 The directions about certain Aksaras which may be treated as 'sh though they are ordinarily considered as long, are given above 42-3 (p 52), so far as Apabhramsa poetry is concerned, here is stanza, a general direction about the metrical value of a short standing at the end of a line or Pāda is given 'A single short le the end (of a Pada or hemistich) is equivalent to a long one wh (required) number (of Mātrās) is incomplete, (but) a shor conjoined with another short letter which precedes it, must sidered as only a short one when it stands so as to comp (required) number' This seems to be the import of the sta contrast intended is between *ekkalahu* and *jamalalahu*, as also *visamasamkha* and *samasamkhā* It therefore follows *ekkalahu*, though it is expected to be short, becomes long b tion at an uneven number of the Mātrā, at the end of a means that if this short letter is not able to stand for the of the Mātrā at the end of that Pāda, it must stand for the and thus make up the required number and thus do the w letter If, on the other hand, a long letter were to stand for a Pāda, it must yield only one Mātrā which is r short letter I have understood th

lalahu in the sense of a long letter (double short, i.e., long). In short, the last letter of a Pāda may be considered short or long according to the need of scansion, whatever its real nature is. This stanza is quoted by Hemacandra at *Chandonuśāsana* (NSP. ed.) 1.5 com., without mentioning Svayambhū's name, in support of his direction about the metrical value of the last letter of a Pāda. Hemacandra also quotes another stanza in Sanskrit where the words *guru* and *laghu* are actually used for our *ekkalahu* and *jamalalahu*. It is as follows :—

ओजसंख्या यदाभीष्टा ध्रुवासु विरतौ तदा ।

गो लता युग्मसंख्ये तु विरतौ गुरुता लघोः ॥

Svayambhū has himself observed the rule and often enjoyed the option, both in respect of the *same* letter in different stanzas, as also in respect of different letters in the *same* stanza. Thus he considers the concluding letter *na* of the instrumental singular as *short* in Sb 6.39. 1 *bd*, 44.1c, 52.1c and 54.1c; but as *long* in Sb. 6.56.cd, 72c, 96c, 114d, 112c; 8.1 and 8.1.1. On the other hand, he considers the concluding short letter as *short* in Sb.6. 10.1c (but *long* in *bd*), 56.1ac (but *long* in *bd*), 61.1c (but *long* in *abd*), 87.1c (but *long* in *bd*), 124.1a (but *long* in *bd*). In the following cases he considers the final short as *short* only : Sb. 6.31.1c; 8.3ab; 8.3.1abcd; 8.8bd; 8.8.1abcd; 8.12.1ac; 8.13.1bd, 8.20.5de (but as *long* in *abc*) and so on. Also see Bhayani, *Paumacariu*, Introduction pp. 79-83.

36 : These stanzas define the three main kinds of Ṣaṭpadīs, each of which is eightfold, according as its third and sixth Pādas contain from 10 to 17 Mātrās in each of them. The first of these three is called Ṣaṭpadaajāti; its 1st, 2nd, 4th and 5th Pādas contain only 7 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās in them, thus yielding its eight kinds. The second of the three main varieties is called Upajāti Ṣaṭpadī; its 1st, 2nd, 4th and 5th Pādas contain only 8 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās, thus yielding its eight kinds. The third main variety is called Avajāti; its 1st, 2nd, 4th and 5th Pādas contain only 9 Mātrās each, while its 3rd and 6th Pādas contain from 10 to 17 Mātrās, thus yielding its eight kinds. The defining stanzas 3 and 4 have respectively 10 and 11 Mātrās in their third and sixth Pādas; while stanzas 5 and 6 have both 13 Mātrās in the same Pādas.

41 : This is an illustration of the fourth kind of the Ṣaṭpadaajāti, which has 13 Mātrās in its 3rd and 6th Pādas, the remaining ones having only 7 Mātrās each. The illustration is from Svayambhū's own poem

pa-da). A line of 8 Mātrās similarly yields 18 and those of 9, 10, 11, 12, 13, 14, 15, 16 and 17 Mātrās respectively yield 16, 14, 12, 10, 8, 6, 4, and 2 kinds of the Antarasamā or the Ardhasamā Catuspadī. These kinds of the Catuspadī which are yielded by lines of 8-16 Mātrās with their combination with lines of 9-17 Mātrās are respectively defined by Svayambhū in vv. 23-40, 42-57, 61-72 (see f. n. on p. 74), 74-85, 87-96, 98-105, 107-112, 114-115 and 117 of chapter sixth. In the last two cases, two kinds are given in one stanza ; but in the others, a separate stanza is used for each one. After giving the total number of the kinds yielded by a line of particular length, Svayambhū explains the composition of that line in terms of the different Mātrā Gaṇas. Thus vv. 22, 41, 58, 73, 86, 97, 106, 113, 116, 118 and 119 respectively give the composition of the lines of 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 and 17 Mātrās and the first ten of these stanzas also mention the total number of the kinds yielded by them, viz , 20, 18, 16, 14, 12, 10, 8, 6, 4 and 2 respectively.

In defining these different kinds the composition of the odd lines is given first and generally the shorter line is mentioned before the longer one. Thus a Catuspadī with 7 in the odd and 8 in the even Pādas is mentioned before its counterpart with 8 in the odd and 7 in the even Pādas. But there are some exceptions to this rule just at the commencement ; thus Catuspadīs with 9, 10, 13, 14, 15, 16 and 17 Mātrās in the odd Pādas and 7 in the even ones are defined before their counterparts with 7 in the odd and 9, 10, 13-17 Mātrās in the even Pādas. But afterwards, the shorter line for the odd Pādas is mentioned first and then the longer line for the same Pādas afterwards. In theory, every one of these 110 kinds can be used for the composition, though in practice only some of them were actually employed by the poets. Svayambhū does not compose his own illustrations for all of them like Hemacandra, but only now and then quotes from the existing Apabhramśa literature including his own poems on the Rāmāyaṇa and the Mahābhārata themes namely, *Paumacariu* and *Riṭthanemicariu*.

10.1: 'The fires of separation burn even in the waters of a wet curtain ;'

13: Rāvaṇahastaka; it is called Rāvaṇamastaka at HPk 6.199 and R.47. It is called Rāsa at Śb.8.27 below.

13.1: 'Separated from his dear mate and striking down the black bees by the flapping of his ears, a wild elephant roams about bewildered in the forest.'

1 'It is far better that one's self is covered with heaps of stones than have a quarrel started with one's own friends at the instigation of other people'

1 'At the approach of the night the Cakravāka bird, being separated from his mate, wanders about in the Lotus-pond, flapping his wings now and then' Cf *Vikramorvasiya* IV 6 where a Hamsa is mentioned in place of a Cakravāka (Pandit p 113Aa)

1 'On the summit of the mountain a Palāsa tree is in full blossom in the early Falguna month and looks as if it were the wild Fire itself wanting to take stock and see what (trees) were burnt by him and what were left out, (from the forest on the mountain)' Just as an observer must go to a high place, so the wild Fire ascends the mountain peak and makes his observation for taking stock of what was done by him and what was yet to be done Bhayani quotes a similar stanza from *Paumacariu* (PC p 128) but its metre and wording are different, though the idea is the same

Svayambhu's Kadambasiras is the same as Lilālaya cf H 620 68 and R 56

1 'The face of the beloved, feeling delighted owing to the touch of the arms of the lover, looks as if it were a lotus of lovely petals, feeling delighted at the touch of the rays of the Sun, free from dirt and so appearing very charming' Most of the words are double-meaning

2 The Pāda of seven Matrās is of two kinds, namely, it may be made either with a Caturmātra and a Trimātra, or with a Pañcamātra and a Dvimātra

3 Tāraganā seems to be a scribe's mistake for *goroanā* (Gorocanā) which is the name given to this metre by H 6 19 70, R 62

1 'The lordly elephant, namely, the mind (of a man), intoxicated by the rut of Infatuation (and therefore), under the influence of the she-elephant namely, Pleasures, has drowned himself in the deep waters of Misery'

1 'The deer has taken shelter on the moon like an ordinary timid person, so indeed, he is not known by his own name like the brave lion'

1 '(Then) Hanumān was surrounded by the demon warriors and looked as if he were the rising sun surrounded by clouds in the sky'

This is identical with Svayambhū's own *Paumacariu*, 65.1 as shown by Bhayani, *P.C.* p. 128.

35 1: '(Then he stood) after overpowering both Kṛṣṇa and Arjuna, who were deprived of their bows and enraged with fury, the two great wrestlers of the Bharata race and of great merit.' This is obviously the description of an incident in the Mahābhārata war and probably refers to Karna. It may be from Svayambhū's own poem on the Mahābhārata theme.

37: This metre is called Punyāmalaka by Rājaśekhara (*R.* 73) and Hemacandra (*HPk.* 6.19.21). But Svayambhū calls it Prajñāmūla.

37.1: 'A black bee keeps on humming and avoids perching on (other) flowers (except the lotuses) ; is he Brahmadeva of four faces remembering the Navel-Lotus of Nārāyaṇa ?'

39: This Kaṅkellinavapallava is called Navakusumitapallava by both *HPk.* 6 19.22 and *R.* 73.

39.1: 'The seat of the Old one (i.e., The Creator) with a pair of black bees hovering around it, is fascinating as if it were the face of a lovely damsel with a pair of her restless eyes.' The seat of the Old one is a lotus, the Old one being the Creator Brahmadeva, whose seat is a lotus.

40: This Puṣpāstarāṇa is Kusumāstarāṇa of Hemacandra (*H.* 6.20.17) and Rājaśekhara (*R.* 52), *kuṣuma* being the same as *puspa*.

41: A line of 8 Mātrās may be made with a Ṣaṁmātra and a Dvimātra or a Pañcamātra and a Trimātra, or two Caturmātras.

42 1: 'The lady of white complexion was seen lying down in her courtyard, as if she were the light of the moon bundled together and left there.'

43: Mārgavisamlāpa of Svayambhū is the same as Madhukarīsamlāpa of *HPk.* 6.19.78 and *R.* 80. Could the reading be *mahuari* for *maggavi* ? *ra* and *va* are often interchanged by our scribe.

44 1: 'There is only one Arjuna (on earth) ; so saying again and again, Droṇa bewails in the heaven.' This also looks like a stanza from Svayambhū's Mahābhārata poem. The point of Droṇa's grief is not very clear.

45: *HPk.* 6.20.79 and *R.* 82 call the metre Sukhāvāsa and our Mukhāvāsa may be a misreading for the same.

6 HPL 61925 and R 83 call the metre by the name Māṅgalikā, instead of Svayambhū's Kumkumakalā

7 Kumkumalekhā See below Sb 88 for the same metre called only Chaddanikā

9 Svayambhū's Kurabakadāma is the same as Kuvalayadāma of HPL 62081 and R 86

10 'It was reported to the lord of the Demons by the arrow, after going to him, that Nila could not be controlled, like the Great Soul without knowledge' This seems to be from a poem on the theme of Rāmāyana

21 'Angada advanced towards him breaking through the top of the house, (and) the demon chief, Dasānana, came out through the gate of the fort, after putting on his armour' This too seems to be from the Rāmāyana poem

41 'As Bibhisana began to grieve for the loss of his brother (Rāvana), the monkey warriors started weeping in sympathy with him in his bereavement' This is ascribed to Caturmukha, but is actually found in Svayambhū's *Paumacariu* 711 as shown by Bhayani (PC p 128) Perhaps the correct reading is *sa-harīai-vānaraloo* (*sa-haripati-ānara-lo*) 'Vānara warriors, together with the monkey chief, Sugriva began to weep' See on v 43 above

5 Svayambhū's Angadalalitā is Kuṅjaralalitā of HPL 62084 and R 92

61 Rāvana who gave trouble to gods and men (should we read *suranara* for *suravara*?) and from whom the world shook in terror, was consumed (by fire) The fire attacked (his body), saying as it were 'How will others now leave the right path?' (seeing the fate of Rāvana)' Even this is found in Svayambhū's *Paumacariu* 771313 as shown by Bhayani (PC p 128)

6 A Pāda of nine Mātrās can be made with a Sanmātra and a Trimātra or three Trimātras or a Caturmātra and a Pañcamātra

59-60 The meaning of these two stanzas is not very clear to me They recount the 54 kinds defined so far and introduce the remaining ones A comparison with v 120 below will, however, show that Svayambhū makes a distinction between Vastukas and Dhruvakas, the former being 54 in number and containing either in their odd or even Pādas seven to nine Mātrās only (but not more) Dhruvakas are the remaining 56 Antarasamā Catuspadis which have ten to seventeen Mātrās in

their odd or even Pādas, but not less than that in any of them. In short the shorter Catuṣpadīs are Vastukas, while the longer ones are Dhruvakas. See below Sb. 7.1-2 for a similar distinction between Dvipadīs and Dhruvakas.

- 61.1 : The meaning is not clear.
- 63 : Our Kokilariñcholi is Kokilāvali of *H.* 6.19.33 and *R.* 101. As said by me in my note on p. 74, two stanzas appear to have been dropped by the scribe of the ms.
- 63.1 : 'In his wanderings through the forest, those fourteen (demon chiefs) were pierced with his arrows by Lakṣmaṇa and so looked as if they were tall Palāśa trees in full blossom.' This stanza which is evidently from a Rāmāyaṇa poem, is here ascribed to Caturmukha by Svayambhū. *ṇi* in c seems to have been dropped by haplology. In this case, *ṇi* in c is to be counted as a short letter like *a* in v. 61.1 c in accordance with the rule given at *Sb* 5.2. (See note). But also cf. Bhayani, *P.C.* Intro. p. 17 f.n.
- 65.1 : 'Just then the moon arose which adorned the sky and appeared as if it were the wheel of the sun's chariot left behind by Aruṇa (the charioteer).' This also is ascribed to Caturmukha.
- 68.1 : 'The son of Vālin entered as an envoy into the assembly-hall of that (Rāvaṇa), to whom service was rendered in the three worlds, even by a multitude of the gods with a trembling mind.' This is possibly from Svayambhū's own Rāmāyaṇa poem.
- 73 : The Pāda of 10 Mātrās can be composed with a Ṣaṇmātra and a Caturmātra, or with two Pañcamātras, or with a Dvimātra and two Caturmātras.
- 75.1 : 'Having heard about the arrival of Hari, that king raised white fluttering flags in the city of Mathurā, where the citizens were greatly pleased (to hear it).' This is from a poem on the theme of the Harivaṁśa, perhaps composed by Svayambhū himself.
- 77 : Kusumākulamadhukara of Svayambhū, *HPk.* 6.20.94 and *R.* 116 is really a Dohaka, for which see *Ck* 21 and *Kd.* 2.15.
- 78 : Our Vanafullandhaya is the same as Navapuspandhaya of *HPk.* 6.19.40 and *R.* 117.
- 78.1 : 'Let him who wants to run away, retire from Dhanañjaya who is difficult to conquer in a fight, in this army of the enemy; I alone shall

not turn back from him' The theme is the Mahābhārata war This is perhaps said by Karna

Kinnaramadhuravilāsa of Svayambhū and R 119 is called Kinnaramithunavilāsa by Hemacandra at *HPK* 6 1941

Vidyādharaśīlā of Svayambhū and R 120 is the same as Hemacandra's Vidyādharaśīlā at *HPI* 6 1942

The Pāda of 11 Mātrā may be composed either with a Sanmātra and a Pañcamātra, or a Pañcamātra, a Caturmātra and a Dvimātra, or a Caturmātra, a Trimātra and a Caturmātra

1 'When Drona was crowned as the Commander-in-chief, both the armies, having raised their different banners and being filled with martial spirit, kept themselves in readiness (for fighting)' This is also ascribed to Caturmukha and is from a poem on the theme of the Mahābhārata war

1 On hearing the sound of the (hoofs of the) horses, the eyes of the she-boars repeatedly turned towards the pair of fangs of their lord' They were so confident of the protection which they expected to get from their lord with powerful fangs

This stanza is quoted as an illustration of *chalika*, in the *Sarasvatī-lanṭhābhārata*, II 392 *bhunda* or *bhundaa* is a 'boar', *bhundaanī* is a she-boar The male leader of the flock of the she-boars was walking steadily in front of them and his mates were casting their glances of love and pride for the valour of their lord *Chalika* expresses a mixture of the sentiments of love and heroism For attempts at the interpretation of the stanza, see Pischel, *Materialien zur Kenntnis der Apabhramsa* p 38, Alsdorf, *Apabhramsa Studien*, p 93, also see Bhavani Bharatiya Vidyā 1945, p 14 for its correct interpretation

Our Suraalingana is the same as Sutaalingana of *HPK* 6 20 103 and R 132

Perhaps read *bhavane* for *bharane*, in view of *HPK* 6 20 104 R 131 calls it merely *Kaṇṭhalīlā* Our ms often confuses *ra* and *va*

The Pāda of 12 Mātrās is made either with a Sanmātra, a Caturmātra and a Dvimātra, or two Pañcamātras and a Dvimātra, or a Caturmātra, a Pañcamātra and a Trimātra, or three Caturmātras

001 'In a battle the path of fighting is not abandoned, who can turn back from it while he is alive' What is to be done with a mere post

at the threshing floor, which slaughters unskilful good warriors ?' The full meaning is not clear.

- 104: Our Kaṅkaṇahastaka is the same as Kāminikaṅkaṇahastaka of *HPk* 6.19.52; *R.* 144.
- 106: A Pāda of 13 Mātrās is composed with a Pañcamātra, a Ṣaṇmātra and a Dvimātra, or, two Pañcamātras and a Trimātra, or, two Caturmātras and a Pañcamātra.
- 107: Our Varatilaka is the same as Mukhapālanatilaka of *HPk.* 6.19.53 and *R.* 147.
- 112: Our Āraṅgaka (or Āraṅgaḍa) is the same as Ohullaṇaka or Vāraṅgaḍī of *HPk.* 6.20.111 and *R.* 152.
- 113: A Pāda of 14 Mātrās is composed either with a Ṣaṇmātra, a Pañcamātra and a Trimātra, or two Pañcamātras and a Caturmātra, or three Caturmātras and a Dvimātra.
116. A Pāda of 15 Mātrās is composed either with a Ṣaṇmātra, a Pañcamātra and a Caturmātra, or, two Caturmātras, a Pañcamātra and a Dvimātra, or three Pañcamātras.
- 118: A Pāda of 16 Mātrās is composed with either two Ṣaṇmātras and a Caturmātra, or four Caturmātras.
- 119: A Pāda of 17 Mātrās is composed either with two Ṣaṇmātrās and a Pañcamātra, or three Caturmātras and a Pañcamātra.
- 120: The stanza gives the total number of the Antarasamā Catuspadīs, namely, 110. Of these some are called Vastukas and the others Dhruvakas. See above vv. 59-60 and note.
- 121: Before proceeding to define the Ardhasamā Catuspadī, Svayambhū defines an Ardhasamā Saṁkīrṇā Catuspadī; it has its 1st and 2nd as also 3rd and 4th Pādas equal and similar. What is meant is possibly that a Saṁkīrṇaka Ardhasamā may have the Pādas in its halves of any length containing from 7 to 17 Mātrās without any restriction. But I am unable to understand why a Saṁkīrṇa Ardhasamā should be only of eight kinds. Perhaps, in view of v. 122, Svayambhū intends to define here an Ardhasamā Saṁkīrṇaka Dhruvaka alone and not a Vastuka; so that the Pādas of two halves may contain only from 10-17 Mātrās in them, thus they can be only of eight kinds. For a Dhruvaka see above v. 60. A Dhruvaka according to v. 60 must not have less than 10 Mātrās in any of its Pādas and also not more than 17. Hemacandra's Saṁkīrṇa Catuspadī, defined at *HPk.* 6.21 is quite

different, though it entirely agrees with the one defined at R 164. In it a mixture of any four Pādas containing from 7 to 17 Mātrās is permitted. It is not necessarily Ardhasamā or Antarasamā.

11 The stanza seems to be a popular Subhāsita, it is quoted by Hemacandra at *HPI* 621 (v 118) and R 164. But Hemacandra's readings in the 3rd and the 4th lines are different from those of Svayambhū, who considers it to be an Ardhasama Samkīrnaka Dhruvaka as suggested above in my note on 121. Consequently Svayambhū's stanza contains 15 Mātrās in the first two lines and 13 in the last two, but the Pādas in Hemacandra's stanza respectively contain 15, 14, 16 and 13 Mātrās, thus making it a real Samkīrnaka containing the Laksanas of four different Pādas of four different kinds of Catuspadī (or of three different kinds if the fourth Pāda is supposed to contain 14 Mātrās, the final short being equal to a long one as in the 2nd and the 3rd Pādas). According to Rājasekhara's readings the stanza contains 15, 14, 15 and 13 Mātrās in its four Pādas respectively. Only here and in R 163 Rājasekhara quotes a Prākṛit stanza for an illustration.

'(Though both of them are) whispering, harsh, piercing, devoid of merit (released from the bowstring) and killing, yet arrows do not have as much power over good men as the villains have.'

12 This stanza gives the definition of Ardhasamā Catuspadī. Its first and the second, as also the third and the fourth Pādas are equal and similar, with the result that its halves are not equal and similar as in the case of an Antarasamā.

21 This is an illustration of an Ardhasamā Catuspadī whose first half has two lines of 15 Mātrās each and the second half has two lines of 16 Mātrās each. Its name is the same as that of the Antarasamā Catuspadī which has 15 in its odd and 16 in its even Pādas, viz., Mukhapankti, for which see above v 114. The same is quoted by Rājasekhara at R 163 and Hemacandra at *HPI* 620 116. In the second line we have to read *naravaḥ* instead of *navara*. The stanza is from a poem on the topic of the Mahābhārata war.

13-124 These two stanzas define the two Saivasamā Catuspadīs having 10 and 11 Mātrās in each of their four Pādas. They are Śasivadanā (Śasāṅkavadanā of *HPI* 624) and Māṇikṛitī (Māṇikṛitī of *HPI* 625). See also R 165-166.

124.1 : 'Śaṅkha is seen at a distance ; (but) Hanumān is not seen. It is also seen how that matchless chariot-fighter is entering the battle-array.' This is evidently from a poem on the story of the Rāmāyaṇa.

125-129 : These five stanzas define the five Sarvasamā Catuṣpadīs which respectively contain 12, 13, 14, 15 and 16 Mātrās in each of their four Pādas. In v. 129 Svayambhū defines three different metres of 16 Mātrās in their Pādas : they are Pādākulaka, Saṅkulaka and Paddhatikā. In a Pādākulaka the 16 Mātrās may be made up in any way; in Saṅkulaka we must have a Ṣaṇmātra, a Caturmātra and a Ṣaṇmātra, while in a Paddhatikā, we should have four Caturmatrās alone. For these three metres see *R.* 171-173 ; for others see *R.* 167-170. Also *HPk.* 6.26-30 ; Hemacandra mentions Pādākulaka under the Sanskrit Mātrā Vṛttas at H. 3.70 and Saṅkulaka at *HPk.* 5.28 commentary, including it under Vadanaka. His words *kecit* here obviously refer to Rājaśekhara and Svayambhū.

130 : This stanza defines the Sarvasamā Catuṣpadī called Upavadanaka whose Pādas contain 17 Mātrās each. This is also defined earlier at *Sb.* 4.12 above. At *HPk.* 6.31 Hemacandra defines a metre called Ragadā Dhruvaka which too has 17 Mātrās in its Pādas ; but they are made up by a Ṣaṇmātra, two Caturmātras and a Trimātra ; or by three Caturmātras and a Pañcamātra. This wholly agrees with *R.* 174. Svayambhū adopts the first of these alternatives for his Upavadana, but gives other two as a Caturmātra, a Trimātra, a Dvimātra, a Pañcamātra and a Trimātra, or Three Pañcamātras and a Dvimātra ; but he does not mention the name Ragadā Dhruvaka for the metre.

The Sarvasamā Catuṣpadīs defined here in this chapter are of the Dhruvaka type, i.e., containing from 10 to 17 Mātrās in their Pādas; see above v. 60, and Introduction paras 15-16.

131 . So far Ṣaṭpadīs and Catuṣpadīs are treated ; now the Dvipadīs shall be defined hereafter. This stanza looks like an opening of a new chapter treating of the Dvipadīs ; v. 173 too mentions only the Dvipadī and not also the Catuṣpadī. But a stanza marking the conclusion of a topic (and so a chapter) is not found before this one and therefore I have not started a new chapter here, though there are indications of this as shown above. It is quite possible that our ms. may have dropped it through oversight or through some other reasons, just as the palm-leaf ms. drops it in ch. 8 of *Sb.* (See f.n. on p. 101).

132-172 Sama Dvīpadis of different length, beginning with ■ Pāda of 28 Mātrās are defined in these Stanzas It is worth noting that the Dvīpadis of the same length are distinguished from one another and get different names owing to the different Yati, which generally occurs twice in the longer lines For all these see *HPl* 74-57 and *R* 176-223 For Ullālas which only Hemacandra (and following him, the author of the *Kavīdarpana*) defines at *HPl* 72-3, see *Kavīdarpana* Introduction paras 7-8 and note on *Kd* 22-3 (p 130-131)

142 The line contains 2 Mātrās less than are needed and does not also contain the name of the metre as in the other cases Perhaps we should read *paviramā sīhu* for *paviramia*

145 The latter part of the line is not clear, it corresponds to *HPl* 721 and *R* 190 It should mean that if instead of 8 Caturmātras the Pādas of Skandhakasama, Mauktikadāma and Navakadalīpatra are made with a Sanmatra, 8 Caturmātras and a Dvīmātra, they should be known by the feminine forms of their names

VII ŚESA-DVĪPADYAH

Please note that the correct title of the chapter is Śesa-Dvīpadyah and not Śesa-Catuspadyah

1 '(A Dvīpadī i.e. any one of those defined in 6132-172 above) is composed (and employed) as a Dhruvaka for the purposes of making a request, (a summary of) a topic in hand, an auspicious benediction and ■ review of the past episodes' In all other cases, all the Dvīpadis are called as such' A Sanskrit version of this direction in an Anustubh Śloka is given by Hemacandra at *HPl* 757 com, and in an Āryā stanza by Rājasekhara at *R* 225 The latter is clearly a close translation of Svayambhū's stanza The meaning of these directions seems to be that the longer Dvīpadis having from 27 to 42 Mātrās in their Pādas are to be given the name Dhruvā, when they are employed for the purposes mentioned in the stanza, while the shorter ones should be called merely by the name Dvīpadī See above on *Sb* 659-60

2 These same Dvīpadis are also found (to contain) from 4 to 30 (Mātrās), are possessed of two Pādas and contain a rhyme extending over one or more letters at the end (of the Pādas)' *R* 226 is again a close translation in Sanskrit of our stanza, while *HPl* 772 is a Sanskrit version of it introduced by the words *yadaha*, showing that it is a quotation from some author

3-12: These stanzas contain the definitions and names of only ten Dvipadīs which have from 4 to 10 Mātrās in each of their two Pādas. Of these ten, those that have 7 Mātrās are two, those that have 8 are three ; all the others are of one kind each. In v. 9, Hemacandra at *HPk.* 7.64 reads *karimakarabhujā* in place of our *kira maarabhūā*; but *R.* 233 follows Svayambhū and calls the metre by the name Makarabhujā. To these ten Hemacandra at *HPk.* 7.63-72 adds six more ; 2 of eight Mātrās called Vasudvipadī and Candralekhā, and 1 of nine Mātrās called Lavalī; 2 of ten Mātrās called Amarapurāsundarī and Kāñcanalekhā and 1 more of 12 Mātrās called Puṣpamālā. On the other hand, Svayambhū's Maṅgalāvātī (v. 8) is called Madanavilasitā and his Lalataka (v. 12) is called Cāru by Hemacandra. Rājaśekhara mentions all the three kinds of a Dvipadī of 8 Mātrās like Hemacandra, as also the two kinds of that of the 9 Mātrās ; but he does not mention any one which contains either 10 or 12 Mātrās in its Pādas. He defines all the others defined by Svayambhū, except the Malayavikasitā (v. 10) of eight Mātrās which is neglected by both Hemacandra and Rājaśekhara.

VIII. UTTHAKĀDAYAH

This chapter defines few more Apabhramśa metres; they are Utthakka, Madanāvatāra, Dhruvaka, seven kinds of Chaḍḍanikā, three kinds of Ghattā, Paddhatikā and Rāsa. The wording of stanza 1 is not very clear, yet the composition of the line is pretty clear. Each Pāda has three Pañcamātras followed by a Dvimātra, and all the Pādas have a common rhyme. See *HPk.* 5.31: the metre is not defined by any other prosodist so far as I know. It is a Sama Catuspadī.

1.1: The first two lines of the stanza refer to Duśśāsana, son of Dhrtarāṣṭra ; but the meaning is not clear.

2: 'There are four Pañcamātras in the Madanāvatāra.' This metre is defined by Hemacandra at *HPk.* 4.75 as the last one among the Khañjakas ; it is difficult to see why Svayambhū has separated it from them and mentioned it separately here. Hemacandra gives at the same place the five derivatives of this metre, obtained by adding in succession 1 to 5 Pañcamātras to each Pāda. Like the Utthakka the Madanāvatāra too is a Sama Catuspadī ; it is called by another name, viz., Kāminīmohana, when all the Pañcamātras are of the Madhyalaghu type (i.e., Raganas), at *Ck.* 10. On the other hand, Nanditāḍhya, whose definition is similar to that of Svayambhū, calls it at *N.* 76,

Candianana Virahāṅka does not mention it, though Nanditadhya seems to have quoted him, as is apparent from the wording of v 76 and v 77 which is identical with Vjs 117 See also Kd 222

21 The stanza is from Svavambhū's *Paumacariu*, see P C 2421-2, Intro p 128

3 'In a Dhruvaka, both are Caturmātra Ganas with a single Mātra added (at the end of the Pāda)' Each of its four Pādas has thus 9 Mātrās This Metre is defined by Hemacandra at the beginning of the *Sarvasama Catuspadis* at HPL 623 Svayambhū could not define it before *Śasivādana* at 6123 above, because there he was defining only the Dhruvaka Catuspadis and ours is a Vastuka Catuspadī, see on 6130 above

31 'The cub of a lion has stood in the midst of the elephants after straying away in the forest' The stanza occurs at Svayambhū's *Paumacariu* 3339 with the readings *vārantaho* for *vāranaho* and *nisihakisora va* for *sihakisora thu*

4 The stanza enumerates the different kinds of metres which may appear at the beginning of a Sandhi as said in v 20 below These are Chaddanikā of seven kinds, Ghattā of three kinds, and Paddhatikā as also Giti of various kinds

511 The seven kinds of a Chaddanikā are defined in these stanzas each being followed by an illustration Among these seven, the 1st, 2nd, 3rd, 4th and 6th are Ardhasama Catuspadis, having in their odd and even Pādas 14 and 12, 10 and 13, 16 and 9, 12 and 9, and 11 and 10 Mātrās respectively The 5th is a Visama Catuspadī, whose first three Pādas have 2 Sanmātras each, while the fourth has one more Mātrā in it The 7th or the last of the Chaddanikās is a Satpadī whose halves contain 3 lines of 10 8 and 13 Mātrās each Sometimes, however, the first line in each half contains 12 instead of 10 Mātrās in it

51 This is from a poem on the Mahābhārata story 'Having fought for 17 days, the lord of the Kurus stood concealed in the great lake, remaining quiet after stopping the (action of the) water'

61 The meaning is not clear

71 'Even though you do not take pity (on suffering creatures) still oh fool, do not forget the great Jina in your mind even for a moment' The first line is not clear

81 'Many non-believers have fallen at your feet, (now) you yourself protect me, your own servant, as best as you can'

- 9.1: This is from Svayambhū's own *Paumacariu* 3.1. See P.C. Intro p. 128.
- 10.1: This seems like a proverb the meaning of which is not clear.
- 11.1: This is the same as Svayambhū's *Paumacariu* 31.1.1.
- 11.2: 'He made the formidable kings submissive after overthrowing all enemies and adorning the world with his fame.' The second half is not clear.
- 11.3: 'A person born with merit and possessed of virtues possesses the white umbrella of the three worlds (i.e., rules over them), which is inherited by him, being seated on the throne.'
- 12-14: These stanzas define the three Ghattās, of which the first is an Ardhasama Catuspadī containing 9 and 14 Mātrās in its odd and even Pādas; the second is a Saravasamā Catuspadī whose Pādas have 12 Mātrās each ; while the third too is a Sarvasamā Catuspadī whose Pādas have four Caturmātras each, all of which are Ādigurus.
- 12.1: 'Having devoured Khara and Dūsaṇa, the goddess of War was not satisfied ; it seemed as if at the time of his destruction, she ran at and attacked Rāvaṇa.' The stanza is the same as Svayambhū's *Paumacariu* 41.1, with a different reading in the 2nd line. See P. C Intro. p. 128.
- 13.1: 'Then Gautama Svāmin said : Oh Śreṇika, hear (from me) the origin of the Rākṣasa and Vānara Families which have received praise in the three worlds' The stanza is the same as Svayambhū's *Paumacariu* 5.1. See P.C Intro. p. 128.
- 14.1: 'Having assumed the form of a dwarf, Mādhava came as an ascetic reciting the Vedas; after taking three steps that demon of dark complexion called Bali was imprisoned by him.'
15. This stanza defines a Paddhatikā : 'Those again who compose a Paddhatikā put 16 Mātrās in each Pāda ; they make a rhymed couplet with two Pādas each and produce a Kaḍavaka with eight such couplets.' The directions in the second half of the stanza are very important as they show the practice of the Apabhramśa poets according to which a Kaḍavaka is made of eight couplets, though in theory it consists of four stanzas in the Paddhatikā metre as HPk 6.30, Kd 2.37 prescribe. The result of this practice is that a Kaḍavaka came to be regarded as made up of couplets rather than of stanzas of four lines as the theory requires. So that sometimes a Kaḍavaka may contain a couplet or two more than the required number, viz, eight. In

short the unit of a Kadavaka is a couplet and not a quartet See Kd Intro^d para 14 (p XX)

- 16 "They call it a Ghattā, on the one hand, at the beginning (of a Sandhi), and describe it as a Chaddanikā when it has a rhyme at the end You too should compose your Sandhi in various ways with Kadavakas arranged in proper manner' The meaning of the word *Jamañvasāna* is not very clear, but see v 20 below The Commentator of Kd 2306 mentions the 'end' of a Kadavaka and this seems to be correct See also HPk 63 com According to this last a Satpadī or a Catuspadī is called a Chaddanikā when it stands at the end of a Kadavaka briefly summarizing what has been said so far Hemacandra, however, defines a Dvīpadī of 31 Mātrās in each of its two Pādas having a double Yati after the 10th and the 18th Mātrās at HPk 717 and gives it the specific name Chaddanikā

- 17-18 'Call all these (metres) Chaddanikās or Ghattās of various kinds when they are composed at the beginning or at the end of a Sandhi There are other Ghattās, Chaddanikās and Vidārikās of various kinds They are composed by the people on hearing them, who can know these as well as the many different kinds of Dhavalas which were composed by Sālāhana "

- 19 'Thus are all these composed in this way, all of them are fashionable (nāgarika) They are well known among the people and employed by learned men'

The popularity of the Chaddanikās, Ghattās and Vidārīs used in the composition of Apabhramsa poetry is quite evident from these stanzas The Dhavalas of Sālāhana are specially mentioned here, but unfortunately none of them are available at present For the Dhavalas see above Sb 416-19 The Vidārī which is mentioned in v 17 seems to be a general term like the words Dhavala, Ghattā, Chaddanikā and Mangala etc, and is alluded to by Virahanka, at Vjs 25 and also by Janāśrayī at 665 It is defined by the latter at Jns 666 as a Mātrā Vrtta of four Pādas, each having 14 Mātrās, the last two covered by a long letter, generally also the 5th and the 6th, while the 11th and the 12th are represented by short letters See also v 28 below

- 20 'At the beginning of a Sandhi (are employed) a Ghattā, a Dvīpadī, a Gāthā, an Adillā, a Mātrā, or a Paddhatikā, while the Chaddanika is (found) at the end of it'

- 20.1 : This illustrates a Ghattā which is really an Ardhasama Catuspadī with 14 and 12 Mātrās in its odd and even Pādas. Svayambhū has called it Chaḍḍanikā at Sb. 8.5 above. 'Having offered water with red lotuses to the five jinas, destroy your (cycle of) birth and death all at once, by striking at the eightfold (Karman).'
- 20.2 : This is a Dvipadī with four Pādas each containing 28 Mātrās, standing at the commencement of a Sandhi in some poem. The last two lines are in Sanskrit. Svayambhū's definition of Dvipadī is lost on the missing folios 9 and 10 of the palm manuscript of the Pūrvabhāga. See p. 110 below.
- 20.3 : This is a Gāthā, also quoted from some poem where it stands at the commencement of a Sandhi. 'We have pushed ourselves at the lotus-like feet of yours, oh Jina, when we are tortured by misfortunes ; now you should do what you think fit.'
- 20.4 : 'Oh pious man, a black bee is pleased whether it is an Arka or a Bilva, a Palāśa or an Aṭarūṣa plant (which gives it its honey) ; so, that god who may give me highest delight, may he be either the Buddha; or Āditya, Brahman, or Hari or even Śaṅkara.' (I do not care for the name with which this god is called as long as He removes my miseries.) The metre is Adilla for which see above Sb. 4.12. The two halves have two different rhymes.
- 20.5 : This is a Mātrā, probably also quoted from some work where it is used as Ghattā at the beginning of a Sandhi. 'Be victoriōus, oh best Jina, you who are spotless, honoured by gods, free from fear, devoid of (the feelings of) Love, Anger, Pride and Infatuation, Chastiser of the god of love, and free from the bonds of transmigration. All objects of enjoyment are centred in you, oh God.' This is a regular type of Mātrā having 16 Mātrās in its odd Pādas and 12 Mātrās in the even ones. See Sb. 4.8 above.
- 20.6-9 : These stanzas illustrate a Paddhatikā as well as a Kaḍavaka, which is made of four Paddhatikās. See above v. 15. The Kaḍavaka is in praise of the greatness of Jina's name. In v. 8c read *khaahi* for *khahi* for correcting the metre and in 9b, the letter *va* before the conjunct *lla* has no Gurutva.
- 20.10 : This is a Chaḍḍanikā which is defined above in v. 11. This too is in praise of Jina's name.
- 21-23 : These stanzas define what is called a Tāla, which is defined by Svayambhū as a poem which is sung to the accompaniment of vocal

and instrumental music and also acting A single stanza thus sung is called merely a Tāla A pair of them is called a Yugala, a group of three a Tritāla, that of four a Cakkalaka, that of five a Pañcatāla, that of seven a Saptatāla, while groups of six, eight etc., are called Kulakas The word *rūpa* in the stanza (as in *SbP* 62) means an individual metre or stanza

21 'A Rāsa composition made up of Ghattās, Chaddanikās, Paddhatikās or (other) well-worded individual metres in Poetry becomes extremely pleasing to the minds of the people' See also v 26 below, according to which all Mātrā Vrttas or for that matter even the Varna Vrttas, may be used for the composition of a Rāsa It is not very clear whether the Tāla and the Rāsa Kavyas are two different varieties or are one and the same I am inclined to believe that they are identical and that the Rāsas may be either Yugala, Tritāla, Pañcatāla, or Saptatāla etc This kind of a lyric composed in Prākṛit or Apabhramsa language is also defined by Virahāṅka at *Vjs* 437-38 The wording of the latter stanza, i.e., 38, is very similar to that of ours

23 The term Rāsa used of a group of stanzas in different metres reminds Svayambhū of an individual metre called Rāsa which has 21 Mātrās in each of its four Pādas The Yati in each Pāda is after the 14th Mātrā and the last three Mātrās are represented by three short letters It is possible to maintain that the name Rāsa was transferred from the group to the individuals comprising the group as in the case of the name Dvipadī, see my remarks in para 5 in the introduction to *Vrttajātisamuccaya* (new edition in Rājasthān series), p. vi. This was perhaps the most popular metre employed for lyric poetry in the Apabhramsa language, though every metre which is used for the composition of a Rāsa Kāvya is called Rāsaka according to *HPk* 53 com, where, by the bye, Svayambhū's stanza (v 26 below) is actually quoted without mentioning his name Hemacandra gives several such Rāsakas at *HPk* 53-15 This Rāsaka of 21 Mātrās is called Ābhānaka by Ratnasekhara at *Ck* 17 Rāsaka of *Kd* 223 is similar but has 23 Mātrās in each Pāda

25 1 This is in praise of Jina, lines 2 and 4 are corrupt

25 2 This is an important stanza in which the words *morī* and *ava hamsa* appear to be used punningly Really the two, i.e. pea-hen and swan, do not play together, for the one rejoices at the appearance of the clouds, while the other shuns it

The Stanza is perhaps Svayambhū's own composition, and refers to one of his Apabhramśa poems.

- 26 : 'All the Jātis (kinds of metres) are employed here in view of their structure. The composition of a Rāsa is indeed an elixir among assemblies of men.' The stanza is bodily quoted by Hemacandra at *HPk.* 5.3 com. and by the commentator of the *Kavidarpaṇa* on *Kd.* 2.23. See above on v. 24.
- 27 : Another Rāsa, an individual metre of the Ardhasama Catuspadī type so called, is here defined by Svayambhū; its odd and even Pādas contain respectively 7 and 13 Mātrās. See *Kd.* 2.14 and *HPk.* 5.16; the same metre is defined under the name of Rāvaṇamastaka at *HPk.* 6.19.9 and *R.* 47 and also by Svayambhū at *Sb.* 6.13 above. One more individual Rāsa with 16 Mātrās in each of its four Pādas is defined by Virahāṅka at *Vjs.* 4.85.
- 28 : Here again we have some directions about the relationship between a Kaṭavaka, a Vidārī and Tāla; but unfortunately I have no clear idea as to what exactly is meant.
- 29 : 'Those Jātis which are employed in praising the deities in the Apabhramśa language are also called Phullāḍakas'. See *HPk.* 5.41.
- 30 : 'These same are described as Maṅgalas when they are composed for the auspicious occasion of marriage etc. Wise men honour them owing to their many different structures on all (auspicious) occasions' See above *Sb.* 4.20-21 where an individual metre having the name Maṅgala is defined and the directions given in the present stanza are also stated, along with those about the Dhavalas. Here they seem to have been repeated for the specific purpose which is given in the next stanza (v. 31). See *HPk.* 5.39-40.
- 31 : 'There may not exist in them purity in the matter of a Yamaka, or of the metrical form, or of its usual characteristics; and yet they are appreciated by clever men.' See Intro. para 20, f. n. 24.
- 32 : This stanza does not occur in the palm leaf ms.; it is found only in the Baroda paper ms. The palm leaf ms., however, often contains this stanza which is used by the author to mark the end of a topic; see *SbPb.* 2.5; 3.13 and 5.7. I have marked the chapters both in the *Sb.* and *SbPb.* on the basis of this stanza and numbered them accordingly.
- The colophon at the end of the work is found only in the palm leaf ms. It calls the work by the name *Sambhu* (a corrupt form of the name Saambhū) and describes the author as *Kairāa* (Kavirāja)

APPENDIX I

Concordance of Svayambhūchandas and Chandahsekhara Ch V

I have published Rājasekhara's *Chandahsekhara* Ch V on p 129 ff. On a closer examination of this chapter of the work—which alone is available at present—one can easily see how Rājasekhara has often given a mere Sanskrit version of the corresponding Prakrit stanzas in *Svayambhūchandas*. I give below a concordance of the two works. R = *Chandahsekhara* Ch V, Sb = *Svayambhūchandas* Ch 18. SbP = *Svayambhūchandas Pūrtabhāga* Ch 16 (pp 103-127).

R	Sbp	R	Sb
1-2	= 4 1-2	58-77	= 6 23-41
5	4 4	78-95	6 42-58
		96-111	6 59-73
R	Sb		
7	4 1	112-124	6 74-86
8-11	4 4-7	125-136	6 87-97
12-15	4 8-11	137-145	6 98-106
16-19	4 12-13	146-152	6 107-113
20-21	4 14-15	153-158	6 114-116
22-25	4 16-19	159-161	6 117-119
26	4 20	162	6 120-122
27-28	4 21	163	6 122 1
29	5 1	164	6 121 1
30-32	5 3-7	165-173	6 123-129
35	6 1	176-223	6 132-172
36	6 22	225-226	7 1-2
37-57	7 2-22	227-231	7 3-7
		233-235	7 9-11

APPENDIX II

Concordance (Svayambhūchandas)

I had published the *Svayambhūchandas* partly in the Journal BBRAS, Bombay 1935 (Chs. I-III) and partly in the Journal of the University of Bombay, Sept. 1936 (Chs. IV-VIII). The system of numbering the stanzas which was adopted by me there is different from the one employed here. So to avoid confusion in reference I give below a concordance of the two editions.

1st ed.	2nd ed.	1st ed.	2nd ed.
	Ch. I		
1-2	= 1-1.1	61 (2nd)-62 =	30-30.1
3-4	2-2.1	63-64	31-31.1
5-6-7	3-3.1-3.2	65-66	32-32.1
8-9-10	4-4.1-4.2	67-68	33-33.1
11-12	5-5.1	69-70	34-34.1
13-14	6-6.1	71-72	35-35.1
15-16	7-7.1	73-74	36-36.1
17-18	8-8.1	75-76	37-37.1
19-20	9-9.1	77-78	38-38.1
21-22	10-10.1	79-80	39-39.1
23-24	11-11.1	81-82	40-40.1
25-26	12-12.1	83-84	41-41.1
27-28	13-13.1	85-86	42-42.1
29-30	14-14.1	87-88	43-43.1
31-32	15-15.1	89-90	44-44.1
33-34	16-16.1	91-92	45-45.1
35-36	17-17.1	93-94	46-46.1
37-38	18-18.1	95	47
39-40	19-19.1	96-97	47.1-47.2
41-42	20-20.1	98-99	48-48.1
43-44	21-21.1	100-101	49-49.1
45-46	22-22.1	102-103	50-50.1
47-48-49	23-23.1-23.2	104-105	51-51.1
50-51	24-24.1	106-107	52-52.1
52-53	25-25.1	108-109	53-53.1
54-55	26-26.1	110-111	54-54.1
56-57	27-27.1	112-113	55-55.1
58-59	28-28.1	114-115	56-56.1
60-61	29-29.1	116-117-118	57-57.1-57.2
		119-120	58-58.1

1st ed	2nd ed	1st ed	2nd ed
121-122	= 59-59 1	23-24	= 12-12 1
123-124	60-60 1	25	13
125-126	61-61 1	26-29	13 1-4
127-128	62-62 1	30	14
129-130	63-63 1		
131-132	64-64 1		Ch III
133-134	65-65 1	1-2	1-1 1
135	66	3-4	2-2 1
136-139	66 1-4	5-6	3-3 1
140-144	67-71	7-8	4-4 1
144 a-b	71 a-b	9-10	5-5 1
145	72	11	6
146-153	72 1-8	12-13	6 1-2
154-155	73-74	14-15	7-7 1
156-157	74 1-2	16	8
158-159	75-75 1	17-20	8 1-4
160-161	76-76 1	21-22	9-9 1
162-163	77-77 1	23-24-25	10-11-11 1
164-165	78-78 1	26	12
166-167	79-79 1	27-28	12 1-2
168-169	80-80 1	29	13
170-171	81-81 1	30-32	13 1-3
172-173	82-82 1	32 (2nd)	14
174-175	83-83 1		
176-177	84-84 1		Ch IV
178	85	1-2	1-2
		3-4	3-3 1
		5-6	3-4 1
		7	5
		8-9	5 1-2
		10-11	6-6 1
		12-13	7-7 1
		14-15	8-8 1
		16	8
		17-21	9 1-5
		22	10
		23-24	10 1-2
		25	11
	Ch II		
1-2	1-1 1		
3-4	2-2 1		
5-6	3-3 1		
7-8	4-4 1		
9-10	5-5 1		
11-12	6-6 1		
13-14	7-7 1		
15-16	8-8 1		
17-18	9-9 1		
19-20	10-10 1		
21-22	11-11 1		

1st ed.	2nd ed.	1st ed.	2nd ed.
26-28	= 11.1-3	54-55	= 42-42.1
29	12	56	43
30-32	12.1-3	57-58	44-44.1
33-42	13-22	59-63	45-49
		64-65	50-50.1
		66	51
	Ch. V	67-68	52-52.1
1-3	1-3	69	53
4-5	3-4.1	70-71	54-54.1
6-7	5-5.1	72	55
8-9	6-6.1	73-74	56-56.1
10-11	7-8	75-78	57-60
		79-80	61-61.1
	Ch. VI	81	62
1-9	1-9	82-83	63-63.1
10-11	10-10.1	84	64
12-13	11-12	85-86	65-65.1
14-15	13-13.1	87-88	66-67
16	14	89-90	68-68.1
17-18	15-15.1	91-96	69-74
19	16	97-98	75-75.1
20-21	17-17.1	99-100	76-77
22	18	101-102	78-78.1
23-24	19-19.1	103-110	79-86
25	20	111-112	87-87.1
26-27	21-21.1	113-114	88-88.1
28-34	22-28	115	89
35-36	29-29.1	116-117	90-90.1
37	30	118-126	91-99
38-39	31-31.1	127-128	100-100.1
40	32	129-139	101-111
41-42	33-33.1	140-148	112-120
43	34	149-150	121-121.1
44-45	35-35.1	151-152	122-122.1
46	36	153	123
47-48	37-37.1	154-155	124-124.1
49	38	156-160	125-129
50-51	39-39.1	161-170	130-139
52-53	40-41	171-180	140-149

1st ed	2nd ed	1st ed	2nd ed
181-190	= 150-159	12-13	= 7-7 1
191-200	160-169	14-15	8-8 1
201-204	170-173	16-17	9-9 1
		18-19	10-10 1
	Ch VII	20	11
1-13	1-13	21-23	11 1-3
		24-25	12-12 1
	Ch VIII	26-27	13-13 1
		28-29	14-14 1
1-2	1-1 1	30-35	15-20
3-4	2-2 1	36-45	20 1-10
5-6	3-3 1	46-49	21-24
7	4	50	25
8-9	5-5 1	51-52	25 1-2
10-11	66- 1	53	32

APPENDIX III

Svayambhūcchandās and other works

(A concordance)

This concordance is not meant to be exhaustive; only a few cases of reproduction or striking similarity are put down here as they were casually noticed. For most of these I am indebted to Dr. Bhayani. The following abbreviations are used:—

- कवि = कविदर्पण. Published in the Rajasthan Granthamālā, 1962.
 गाथा = गाथासप्तशती. N. S. P. edition (Kāvyamālā 21), 1933.
 छन्दो = छन्दोनुशासन of हेमचंद्र. Published in the Singhi Jain Series, 1961.
 नन्दि = नन्दिताव्य's गाथालक्षण. Published as Appendix I in कविदर्पण. See above.
 पञ्चम = पञ्चमचरित of स्वयम्भू. Published in the Singhi Jain Series, 1953, 1961.
 पञ्च = पञ्चरात्र of भास in भासनाटकचक्रम्. Published by Oriental Book Agency, Poona 1937.
 पर = परमात्मप्रकाश of योगीन्द्र. Published in the Raichandra Jain Shāstramālā Bombay, 1937.
 भामह = भामह's काव्यालंकार. Published as an Appendix in Bombay Sanskrit Series Bombay 1909 : Also in the Kāshi S. Series, 1928.
 रत्ना = रत्नावली नाटिका of श्रीहर्ष. N. S. P. edition, 1913.
 रिष्ट = रिष्टणेमिचरित of स्वयम्भू. Unpublished.
 वज्रा = वज्रालङ्कार. Published in Bibliotheca Indica, 1923.
 सदुक्ति = सदुक्तिकर्णामृत. Published in Bibliotheca Indica, 1912.
 सूर्य = सूर्यशतक of मयूर. Published in Kāvyamālā, Bombay, 1889.
 सेतु = सेतुबन्ध of प्रवरसेन. Published in Kāvyamālā, Bombay, 1895.
 सिद्ध = सिद्धहेम (प्राकृताध्याय). Published by B. O. R.I., Poona, 1958.
 सरस्वती = सरस्वतीकण्ठाभरण. Published in Kāvyamālā, 1934.

स्वयम्भूच्छन्दः पूर्वभागः

१.१.१	=	गाथा १.७०; वज्रा ६४३	१.४.२	=	नन्दि २७
१.१.३	=	छन्दो १.१०.१	१.५.१	=	गाथा २.९७; वज्रा ४७६
१.१.४	=	गाथा १.७५; छन्दो १.१०.२	१.५.२	=	वज्रा ४३१
१.१.५	=	छन्दो १.७.६; पर २.११७;	३.३.१	=	रत्ना १.१३-१४
		शब्दा ८.२.८०	४.१.१	=	रत्ना १.१३-१५
१.३.१	=	सेतु ३.९	५.१.१	=	कवि २.२०.८; छन्दो ३.७०.५
१.३.२	=	नन्दि २६	६.३.२(b)	=	छन्दो २.१४.१
१.३.३	=	नन्दि २९; पञ्चम ४९.४८	६.३.३	=	छन्दो २.१३.१
१.४.१	=	नन्दि २८	६.३.५	=	छन्दो २.१७.१

स्वयम्भूच्छन्द उत्तरभाग

०१	=	भामह ३४३
०२	=	सदुक्ति ३४१
१२१	=	उल्लो ०२६९१
१३८१	=	उल्लो ०३०९१
१६६३	=	उल्लो २३/६०
१७११	=	रत्ना १५
१७१२	=	सय
१७०३	=	उल्लो ०३१/२
१७६१	=	पउम ७२ ६५ ७-६
१७६०	=	पउम ७३ ३ ७-१
१७९१	=	उल्लो २३९७१
१८२१	=	उल्लो २४००१
०९१	=	पञ्च १/७
६२१	=	रिष्ट ६७ ११ प्रता
४५०	=	नन्दि १३, वजा ७५
४७१	=	रिष्ट ६४ ११ प्रता
६९१	=	उल्लो ५१/१
४९४	=	प्रजा ६७७
४१०२	=	सिद्ध ८४४०० (६)
४११०	=	प्रजा ६९९
४१६	=	उल्लो ७३०१

७०	=	उल्लो १६३
७४१	=	पउम ३३ ११
७६१	=	पउम १४ ७ ९
६१९१	=	पउम ७० १ १-०
६३११	=	उल्लो ६१९४०, वजा ६४४
६३३१	=	पउम ६५ (opening)
६५४१	=	पउम ७० (opening)
६७६१	=	पउम ७७ १३ १३
६९०१	=	सरस्वती ०३८०
६१०११	=	उल्लो ६२२० रिष्ट ७४११
		घत्ता
६१००१	=	उल्लो ६०१२
७१	=	उल्लो ७७७२
७०	=	उल्लो ७७०२
८०१	=	पउम ०६०१-०
८३१	=	पउम ३३ ३९
१९१	=	पउम ३२ (opening)
८१११	=	पउम ३११ (opening)
११०१	=	पउम ४११ (opening)
११३१	=	पउम ७१ (opening)
८०६	=	उल्लो ५३०

CORRECTIONS AND IMPROVEMENTS

	READ	FOR
P. 1 v. 1	सुकडरअणं	सुकई(इ)रअणं
"	हुवंति	हुअंति
P. 2 v. 2. 1	[This is a free Prakrit rendering of Bhāmahālaṅkāra, 3.43]	
P. 12 v. 27	चंसो	चेसो
P. 14 v. 32. 1 a	केसामेडो	केसामोडो (cf. केसामेलं P. 29 v. 66.2)
P. 15 v. 35	विसमज(च)गणा	विसमजगणा
P. 19 v. 45	णिदिट्ठा	णिदिट्ठा
P. 21 v. 48	मुह[ल]तिपगणा	मुहतिपगणा
P. 22 v. 51	रसयुगात्	रसयुतौ
P. 29 v. 66. 3 b	सअ[ल]भुअणअल	सअभुअणअल
P. 31 v. 68	होइ	होई
" v. 72	चंडवुट्टी परेकेकवट्टीअ	चंडवुट्टी परेकेकवट्टीअ
P. 32 v. 72. 4 b	त(द)लिअ(दलित)	फुलिअ(पुष्पित)
P. 33 v. 72. 5 d	दट्टसे(मे)अं	दट्टमेअं
P. 35 v. 73	चंडवुट्टि...अट्ट	चंडवुट्टि—अट्ट
" v. 74	णिदिट्ठओ	णिदिट्ठओ
" v. 74. 2 b	चिक्खिल्ल	चिक्खिल्ल
P. 37 v. 77. 1 b	कइअवघडि[अ]एणं	कइअवघडिएणं
P. 41 v. 4 d	हरिणपुतम्	हरिणपदम्
	[Correct index accordingly.]	
P. 43 v. 9. 1 d	दएइ	दएइ
P. 45 v. 13. 3 d	गम[ण]गअमण	गम(ण)गअमण
P. 47 v. 5. 1 a	समर्पितचित्तं	समर्पितचित्रं
" v. 6. 2 a	सोक्खा(क्खो)	सोक्खो
P. 48 v. 8. 1 d	जाणं (अं)	जाणं .
P. 57 v. 11. 3 a	दुवखु	दुःखु
" v. 11. 3 b	मइ(=मतिः)	सइ(=सदा)
P. 62 v. 6. 1 b	णहव(र)इं	णहव(र)वइं
P. 70 v. 41	अष्टकले	अष्टदले
" v. 42.1 d	व्युत्सृष्टा	व्युच्छिष्टा
P. 72 v. 50. 1 d	परमप्प(प्पा)	परमप्प[य]
P. 78 v. 87. 1 b	चिंधइं	चिंधहइं
" " 1 d	सण्णद्धइं	सण्णद्धइ(इं)

P 82 v 113 a
P 83 v 117 d

P 86 v 142

P 88 v 167

P 90 Heading

P 92 v 2 1 a

P 96 v 15 f n

, v 17

P 97 v 20 c

P 100 v 24 b

P 103 Heading

READ

इह(अ)
मिममि
[शमिमिमके]
पविरामि(मा)आ(सि)[हा]
[प्रविरामा शिवा]
ज क्तु(खु)
नेपद्विपय
पह(ह)पगणे
रअअति
[सन्धेराद्यन्तयो]
[माना पदतिक्या मह]
[सुवर्णरूपकै]
स्व धक्जाति

FOR

इअ
विमिमिमि
[शशिविमित]
पविरामिआ
[पविरामिका]
ज खु
नेपन्तुप्यय
पह[ह]पगणे
रसअति
[सन्धेरानै]
[माना पदतिका]
(सुवर्णरूपामि)
गाथानिविधि

प्रेसो में छप रहे ग्रंथ

संस्कृत

- १ शकुनप्रदीप, लावण्यशर्मरचित, सम्पादक-पद्मश्री मुनि श्रीजिनविजयजी ।
- २ त्रिपुराभारतीलघुस्तव, धर्माचार्यप्रणीत, सम्पादक-पद्मश्री मुनि श्रीजिनविजयजी
- ३ कृष्णामृतप्रया, भट्ट सोमेश्वरविनिर्मित, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
४. वात्सल्यशिक्षाव्याकरण, ठक्कुर सग्रामसिंहरचित, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
- ५ पदाथरत्नमञ्जूषा, प० कृष्णमिश्रविरचित, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
- ६ वसन्तविलास काव्य, अज्ञातकर्तृक, सम्पा०-श्री एम सी मोदी ।
- ७ नन्दोपाख्यान, अज्ञातकर्तृक, सम्पा०-श्री वी जे साहेबरा ।
- ८ चान्द्रव्याकरण, आचार्य चन्द्रगोमिविरचित, सम्पा०-श्री वी डी दोशी ।
- ९ प्राकृतानन्द, रघुनाथकविरचित, सम्पा०-पद्मश्री मुनि श्री जिनविजयजी ।
- १० कविकौस्तुभ, प० रघुनाथरचित, सम्पा०-श्री एम एन गोरी ।
- ११ एकाक्षर नाममाला-सम्पादक-मुनि श्री रमणीकविजयजी ।
- १२ नृत्यरत्नकोश, भाग २, महाराणा कुभकर्णप्रणीत, सम्पा०-श्री आर सी पारीख और डॉ प्रियवाला शाह ।
- १३ इन्द्रप्रस्थप्रबन्ध, सम्पा०-डॉ श्रीदशरथ शर्मा ।
- १४ हमीरमहाकाव्यम्, नयचन्द्रसुरिकृत, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
- १५ स्थूतिभद्रकाकादि, सम्पा०-डॉ० आत्माराम जाजोदिया ।
- १६ वासववत्सा, सुगन्धुवृत्त, सम्पा०-डॉ० जयदेव मोहनलाल शुक्ल ।
- १७ वृत्तमुक्तावली, कविलानिधि श्रीकृष्ण भट्ट कृत, स० प० श्री मयुरानाथजी भट्ट
- १८ आगमरहस्य, स्व० प० सरयूप्रसादजी द्विवेदी कृत, सम्पा०-श्री० गङ्गाधरजी द्विवेदी ।

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- १६ मुहता नैणसीरी एयात, भाग ३, मुहता नैणसीकृत, सम्पा०-श्रीवद्रीप्रसाद साकरिया ।
- २० गौरा वादल पदमिणी चक्रपई, कवि हेमरतनकृत सम्पा०-श्रीउदयसिंह भटनागर, एम ए
- २१ राजस्थानमें संस्कृत साहित्यकी रोज, एस आर भाण्डारकर, हिन्दी अनुवादक-
श्रीब्रह्मदत्त त्रिवेदी, एम ए ,
- २२ राठोटारी बक्षावली, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
- २३ सच्चिन् राजस्थानी भाषासाहित्यग्रन्थसूची, सम्पादक-पद्मश्री मुनि श्रीजिनविजयजी ।
- २४ मीरा-बृहत् पदावली, स्व० पुरोहित हरिनारायणजी विद्याभूषण द्वारा संकलित,
सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
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- २६ सूरजप्रकाश, भाग ३ कविया करणीदानवृत्त सम्पा०-श्रीसीताराम लाडल ।
- २७ खिमणी हरण, सायाजी भूला कृत, सम्पा० श्री पुरुषोत्तमलाल मेनारिया, एम ए, सा रत्न ।
- २८ सन्त कवि रज्जव सम्प्रदाय और साहित्य डॉ० ब्रजलाल वर्मा ।
- २९ समदर्शी आचार्य हरिभद्रसूरि, श्री सुखलालजी सिधवी ।
- ३० पश्चिमी भारत की यात्रा, कनल जैम्स टॉड, अनु० श्रीगोपालनारायण चहुरा, एम ए

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प्रेसो में छप रहे ग्रंथ

संस्कृत

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- ३ कल्याणमृतपत्रा, भट्ट सोमेश्वरविनिर्मित, सम्पा०-पद्मश्री मुनि
- ४ बालशिक्षाध्याकरण, ठक्कुर सग्रामसिंहरचित, सम्पा०-पद्मश्री
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- ६ चमत्तविलास फागु, अज्ञातकर्तृक, सम्पा०-श्री एम सी मोद
- ७ नन्दोपाख्यान, अज्ञातकर्तृक, सम्पा०-श्री वी जे साडेसरा ।
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- ९ प्राङ्गनामन्द, रघुनाथकविरचित, सम्पा०-पद्मश्री मुनि श्री जिर्ना
- १० कविकौस्तुभ, प० रघुनाथरचित, सम्पा०-श्री एम एन गोरी ।
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- २१ राजस्थानीमें संस्कृत साहित्यकी लोज, एम आर भाण्डारकर, हिन्दी अनुवाद श्रीब्रह्मदत्त त्रिवेदी, एम ए ,
- २२ राठोडारो वगावली, सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
- २३ सचिन राजस्थानी भाषासाहित्यप्रयसूची, सम्पादक-पद्मश्री मुनि श्रीजिनविजय
- २४ मोरारवृहत् पदावली, स्व० पुरोहित हरिनारायणजी विद्याभूषण द्वारा सकल सम्पा०-पद्मश्री मुनि श्रीजिनविजयजी ।
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- २७ रविमणी हरण, सायाजी भूला कृत, सम्पा० श्री पुष्पोत्तमलाल भेनारिया, एम ए ,सा
- २८ सत कवि रज्जव सम्प्रदाय और साहित्य डॉ० ब्रजलाल वर्मा ।
- २९ समदर्शी आचार्य हरिभद्रसूरि, श्री सुखलालजी सिधवी ।
- ३० पद्मिनी भारत की यात्रा, कमल जैम्स टॉड, अनु० श्रीगोपालनारायण बहुरा, एम ए

अंग्रेजी

- 31 Catalogue of Sanskrit and Prakrit Manuscripts Part I, R O R I (Jodhpur Collection), ed, by Padamashree Jinvijaya Muni, Puratattvacharya
 - 32 A List of Rare and Reference Books in the R.O R I, Jodhpur, ed, by P D Pathak, M A
- बिरोच-पुस्तक-विक्रेताओं को २५% कमीशन दिया जाता है ।

